

SYMPHONY NO.4

DAVID MASLANKA

INSTRUMENTATION

Piccolo	4 F Horns
3 Flutes (3rd doubles Alto)	3 C Trumpets (1st doubles Bb Picc. Tpt.)
3 Oboes	3 Trombones
Eb Clarinet	Bass Trombone
3 Bb Clarinets	2 Euphoniums
Bb Bass Clarinet	2 Tubas
Bb Contrabass Clarinet	Double Bass
2 Bassoons	Harp
Contrabassoon	Piano
2 Eb Alto Saxophones	Organ
Bb Tenor Saxophone	Timpani
Eb Baritone Saxophone	

Percussion 1	Percussion 2	Percussion 3	Percussion 4
Xylophone	vibraphone (cello or bass bow required)	Marimba (cello or bass bow)	Tg. Susp. Cymbal Bass Drum
Glockenspiel	Crash Cymbals	Small Wood Block	5-Tom set
Small Shaker		Large Bull Roar	(2 Bongos, Sm., Med. Toms Tenor Drum)
Vibraphone*	5-Tom set (2 Bongos Sm., Med. Toms)	Anvil (on cloth on table)	
Lg. Susp. Cymbal	Tenor Drum)	Lg. Susp. Cymbal (cello or bass bow)	Snare Drum Tam Tam
Marimba	Chimes	Bass Drum	5 Non-pitched Gongs Sm. to Lg.
*See m.425: Vibe played simultaneously by Perc. 1, and Perc. 2		Crotales (Bow required)	Sm. Susp. Cymbal
		5 Non-pitched Gongs sm. to lg. (share w. Perc. 4)	Very Sm. Susp. Cymbal
		Tam Tam	
		5-Tom set (2 Bongos Sm., Med. Toms Tenor Drum)	
		Small Snare Drum	
		Snare Drum	

Piano and Double Bass should be together, near bass winds if possible.

A full-size pipe or electric organ with pedals is needed. The "ff" dynamic for organ indicates a volume that balances with but does not overpower the wind ensemble.

Score in C: Picc., DB, Cbsn., and Glock retain their respective octave transpositions.

Duration: ca 27'

Symphony No.4 was commissioned by:

University of Texas at Austin Wind Ensemble
Jerry F. Junkin, Conductor

Stephen F. Austin State University Bands
Kevin L. Sedatole, Acting Director

Michigan State University Bands
John L. Whitwell, Director

and is dedicated to these conductors and ensembles
with affection and gratitude.

"The sources that give rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work — its construction principles, its orchestration — but nearly impossible to write of its soul nature except through hints and suggestions."

"The roots of *Symphony No. 4* are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed — the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise."

"Out of this, the hymn tune "Old Hundred," several other hymn tunes (the Bach chorales "Only Trust in god to Guide You" and "Christ Who Makes Us Holy"), and original melodies which are hymn-like in nature, form the backbone of *Symphony No. 4*."

"To explain the presence of these hymns, at least in part, and to hint at the life of the *Symphony*, I must say something about my long-time fascination with Abraham Lincoln. From Carl Sandburg's monumental *Abraham Lincoln*, I offer two quotes. The first is a description of Lincoln in death by his close friend David R. Locke:

'I saw him, or what was mortal of him, in his coffin. The face had an expression of absolute content, or relief, at throwing off a burden such as few men have been called on to bear — a burden which few men could have borne. I have seen the same expression on his living face only a few times, when after a great calamity he had come to great victory. It was the look of a worn man suddenly relieved. Wilkes Booth did Abraham Lincoln the greatest service man could possibly do for him — he gave him peace.'

"The second, referring to the passage through the country from Washington D.C. to Springfield, Illinois of the coffin bearing Lincoln's body:"

'To the rotunda of Ohio's capitol, on a mound of green moss dotted with white flowers, rested the coffin on April 28, while 8,000 persons passed by each hour from 9:30 in the morning till four in the afternoon. In the changing red-gold of a rolling prairie sunset, to the slow exultation of brasses rendering "Old Hundred," and the muffled boom of minute guns, the coffin was carried out of the rotunda and taken to the funeral train.'

"For me, Lincoln's life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the civil war, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakable idea of the unity of the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins."

"Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse I used "Old Hundred," known as the *Doxology* — a hymn of praise to God; *Praise God from Whom all Blessings Flow; Gloria in excelsis Deo* — the mid-sixteenth century setting of Psalm 100. Psalm 100 reads in part:

Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness; come before his presence with singing . . . Enter into his gates with thanksgiving and into his courts with praise: be thankful unto him, and bless his name.

I have used Christian Symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time."

SYMPHONY NO. 4

$\text{d} = 128-132, \text{ or } \text{d}. = \text{ca} 44$ - freely

David Maslanka

	1.	2.	3.	4.	5.	6.	7.
Piccolo	(6)						
Flute 1,2,3 (3 dbl. Alto)	(6)						
Oboe 1,2,3	(6)						
E♭ Clarinet	(6)						
B♭ Clarinet 1,2,3	(6)						
B♭ Bass Clarinet	(7)						
B♭ Contrabass Cl.	(7)						
Bassoon 1,2	(7)						
Contrabassoon	(7)						
E♭ Alto Sax. 1,2 (3 dbl. Alto)	(7)						
B♭ Tenor Sax.	(7)						
E♭ Baritone Sax.	(7)						
Horn	1. solo (6) 3 3,4	\mp	d.	d.	d.	d.	d.
Trumpet 1,2,3 in C (3 dbl. Picc. Trump. in B♭)	(6)						
Trombone 1,2,3	(7)						
Bass Trombone	(7)						
Euphonium 1,2	(7)						
Tuba 1,2	(7)						
Double Bass	(7)						
Harp	(6) 3						
Piano	(6) 4						
Organ	(6)						
Timpani	(7)						
Percussion	1 (6) 2 (6) 3 (11) 4 (11)						

2.

Hn. 1. 8. 9. 10. 11. 12. 13. 14. 15. 16.

Hn. 1. 17. 18. 19. 20. 21. 22. 23. 24. 25.

Picc.

Fl. 1,2 3

Ob. 1,2 3

Eb Cl.

Bb Cl. 1,2 3

B.Cl.

C.B.C.

Bassoon 1,2

C.B.S.W.

Alto Sx 1,2

Tenor Sx.

Bass Sx

Hn. 1,2

Hn. 3,4

Tpt. 1,2 3

Tbn. 1,2 3

B.Tbn.

Eup. 1,2

Thbd. 1,2

DB.

Pno.

Timp.

Perc.

26. 27. 28. 29. 30. 31. 32. 33. 34.

mf (solo group)

a2 ad lib

2. a2 mf (solo group)

mf (solo group)

mute 2. 1. mute

p (open)

a2

mf (solo group)

mute

p

8ba ^{mf} _{ped. sempre}

p

35.

36.

37.

38.

39.

40

41.

42.

Picc. {

F. 1,2 { 3

Ob. 1,2 { 3

Eb cl. { 8

C. 1,2 { 3

B. cl. { 2

CB cl. { 2

Bsn. 1,2 { 2

CBSn { 2

ASX 1,2 { 6

T.SX { 2

BSX { 2

Hn. { 1,2 2

3,4 { 2

TPT. 1,2 { 3

Tbn. { 1,2 2

3 { 2

B Tbn { 2

Eu. 1,2 { 2

Tba 1,2 { 2

DB { 2

Pno. { 2

Trimp. { 2

1 { 2

2 { 2

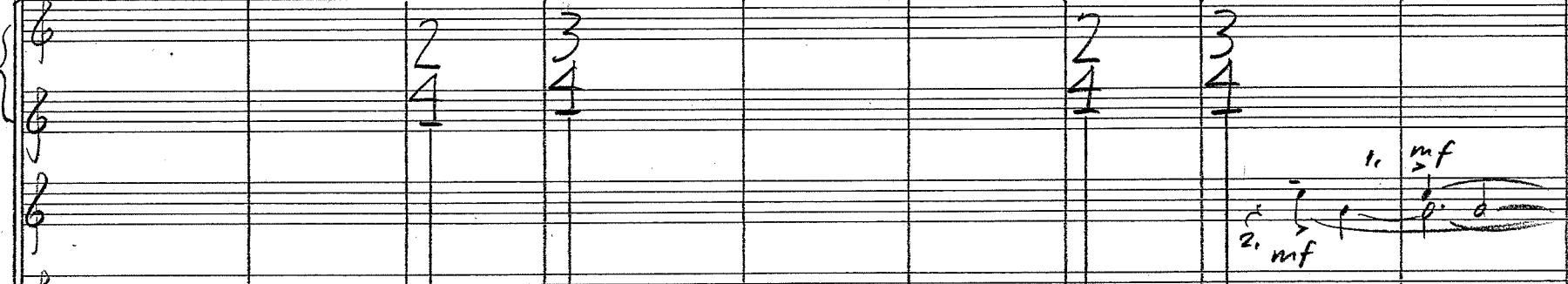
Perc. { H

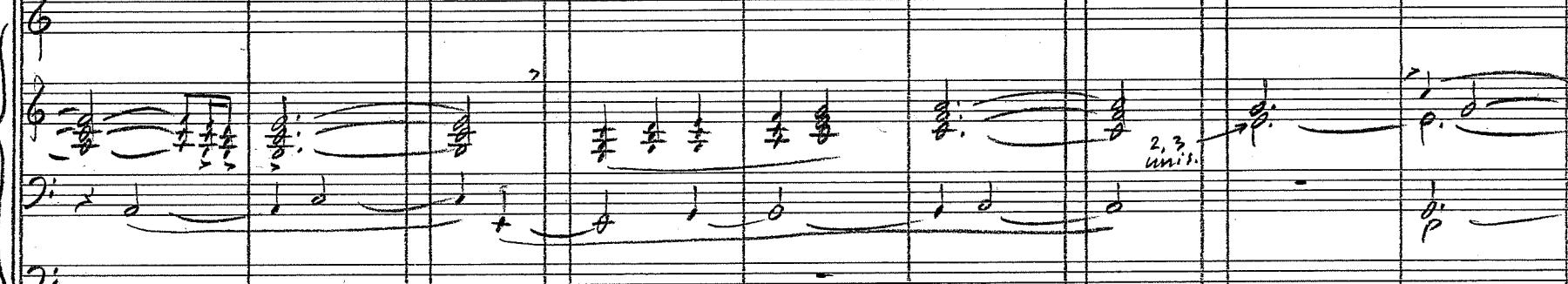
3 { H

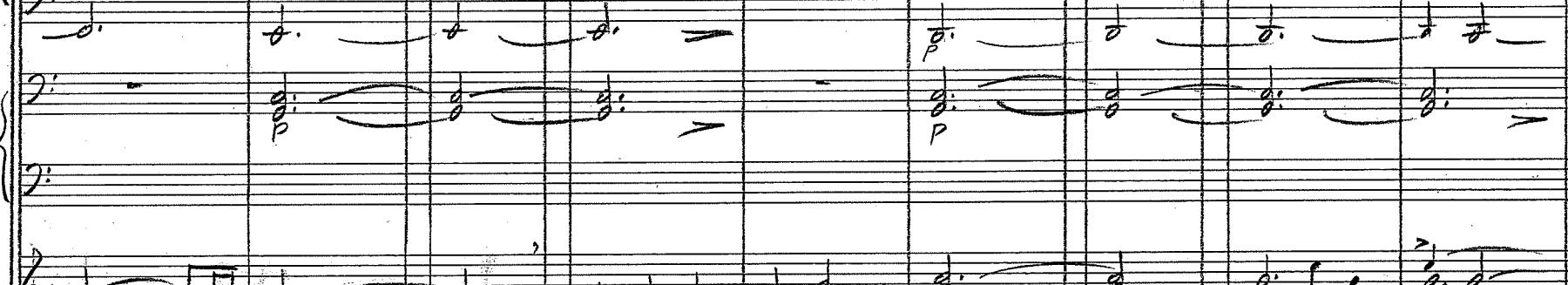
4 { H

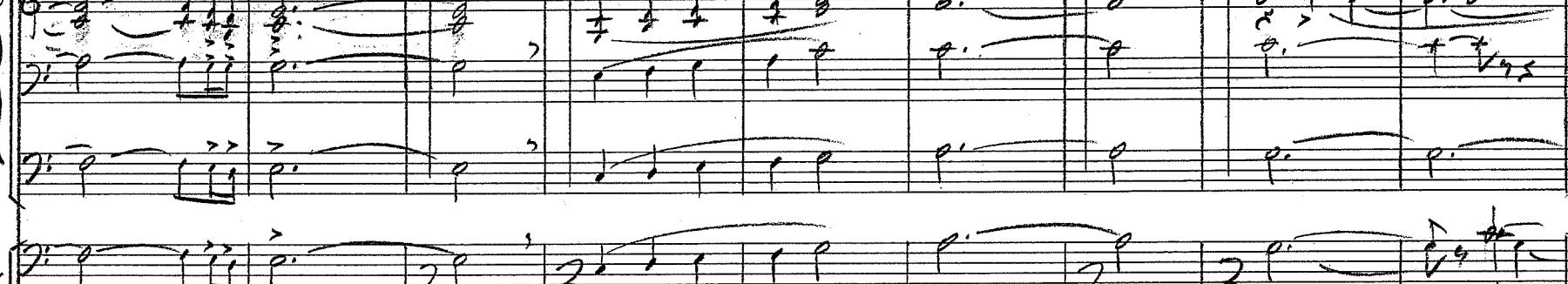
4.

43. 44. 45. 46. 47. 48. 49. **50** 51.

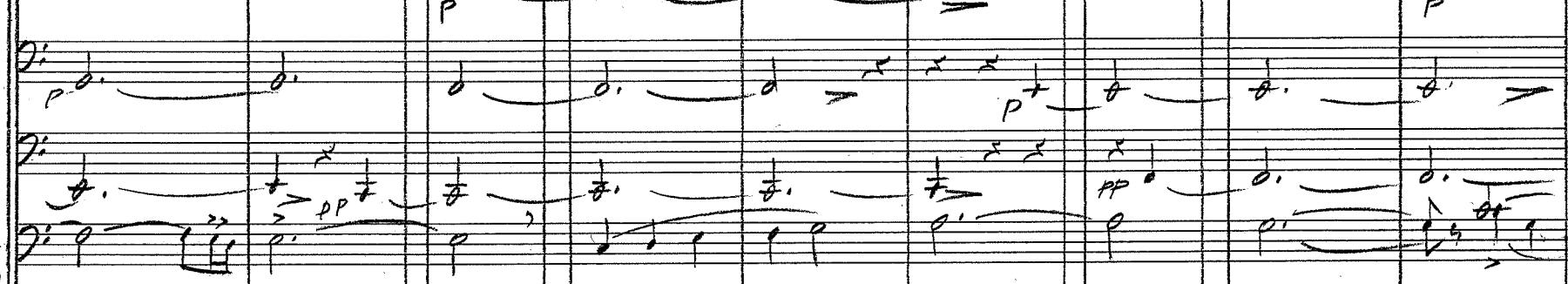
Picc. { 

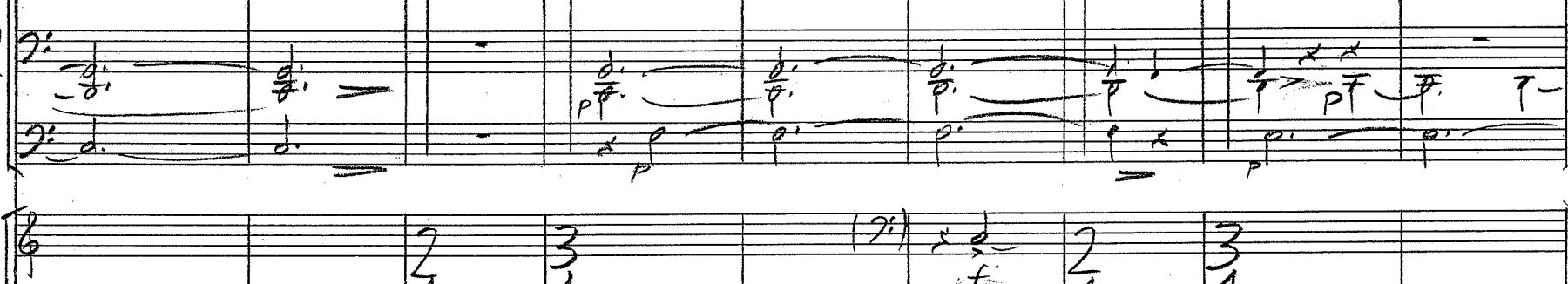
FL. 1,2 { 

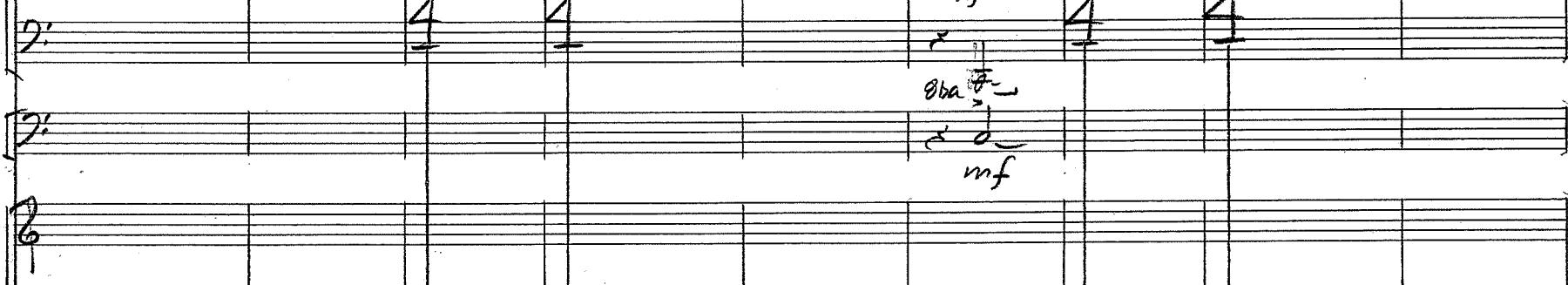
OB 1,2 { 

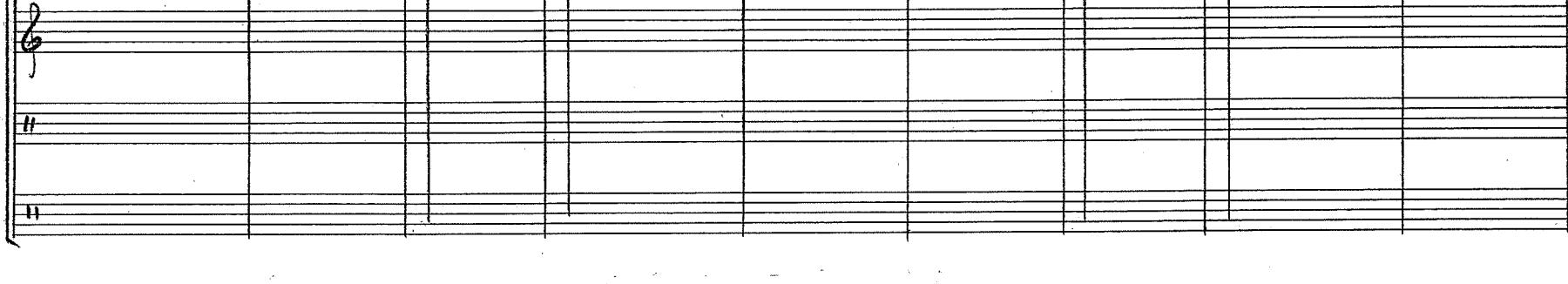
EB cl. { 

Cl. 1,2 { 

B. cl. { 

CBSn. { 

ASX 1,2 { 

T. SX. { 

B. SX. { 

Hn. {

Hn. {

TPT 1,2 {

Tbn. {

Tbn. {

Btbn. {

Eu 1,2 {

Tha 1,2 {

DB {

Pno. {

Tim. {

1 {

2 {

3 {

4 {

52.

53.

54.

55.

56.

57.

58.

59.

60

Picc. {

Fl. 1,2 { 3

Ob. 1,2 { 3

E♭ Cl. {

Ct. 1,2 { 3

Bcl.

Cbcl.

Bsn 1,2 {

Cbsn

ASx 1,2 {

Tsx.

Bsx.

Hn. { 1,2

3,4 {

Tpt 1,2 { 3

Tbn. { 1,2

3 {

Btbn.

Eu. 1,2 {

Tba. 1,2 {

DB

Pno. {

Timp. {

Perc. { 1

2

3

4

69. 70. 71. 72. 73. 74. 75.

Picc. {
 Fl. 1,2
 3 {
 Ob. 1,2
 3 {
 Ebcl.
 Cl. 1,2
 3 {
 Bcl.
 Abcl.
 Bass. 1,2 {
 Bass. 1,2 {
 AS 1,2 {
 Tsk.
 BSX.
 Hu. 1,2 {
 Hu. 3,4 {
 Tpt 1,2
 3 {
 Thru. 1
 2,3 {
 BTbn.
 Eu. 1,2 {
 Tba 1,2 {
 DB {
 Pno. {
 org. {
 Timp. {
 Perc. 1 {
 Perc. 2 {
 Perc. 3 {
 Perc. 4 {

83. (accel.) 84. 85. 86. 87. 88. $\text{L} = \text{ca } 152$
 Picc. f' f' f' f' f' f'
 Fl. 1,2 3. p sub f p f f
 Ob. 1,2 3. p sub f p f p
 Ebc. gva p gva p
 Cl. 1,2 3. p' (f) (f) (f) (f)
 Bcl. d' p (f) f p
 Cbc. d' p f
 Bsn. 1,2. d' p p
 Cbsn. d' p p
 ASX 1,2. p' p
 TSX. d' p p
 BSX. d' p
 Hn. 1,2. p' p
 3,4. p' p
 Tpt. 1,2 3. p'
 Tbn. 1,2 3. d' p pp no cresc. p
 BTbn. d' p pp no cresc. p
 Eu. 1,2. p' p pp no cresc. p
 Tba. 1,2. d' p' no cresc. f' p (pizz.)
 DB. d' p pp mf p
 Pno. p mf p
 Org. p
 Timp. d'
 1. glock. p
 2. mf
 Perc. 3. Ped. * Ped. *
 4. p

10.

89.

90

91.

92.

93.

94.

Perc.

Fl. 1,2
3Ob. 1,2
3

Eb cl.

Cl. 1,2
3

Bcl

Cbd

sim.

Bsn. 1,2

Cbsn.

ASX 1,2

TSX.

BSX.

1,2

Hn.

3,4

Tpt. 1,2
3Tbn. 1,2
3

Btbn.

Eur. 1,2

Tba 1,2

sim.

DB

Pno.

Org.

Temp.

1

2

3

4

95. 96. 97. 98. 99. 100.

Picc. {

Fl. 1 {

Ob. 1 {

EbCl. {

Cl. 1 {

Bcl. {

CBr. {

Bsn. 1, 2 {

Cbsn. {

As. 1 {

Tsx {

Bsx {

Hn. 1, 2 {

Hn. 3, 4 {

Tpt. {

Tbn {

BTbn {

Eu. {

Tba {

DB {

Pno {

Org. {

Tim. {

Perc. {

This image shows a handwritten musical score for orchestra and piano across six systems of five staves each. The instruments listed are Piccolo, Flute 1, Oboe 1, Eb Clarinet, Clarinet 1, Bassoon 1, 2, Bassoon 3, Bassoon 4, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Horn 1, 2, Horn 3, 4, Trumpet, Trombone, Bass Trombone, Euphonium, Tuba, Double Bass, Piano, Organ, Timpani, and Percussion. Measures 95 through 99 show complex rhythmic patterns with sixteenth-note figures and rests. Measure 100 begins with a dynamic of 100. The piano part in measure 100 consists of eighth-note chords in the right hand and sustained notes in the left hand.

12.

101.

102.

103.

104.

105.

106.

accel.

This section contains six staves for woodwind instruments. From top to bottom, they are: Picc. (Piccolo), Fl. 1,2 (Flutes 1 & 2), Ob. 1,2 (Oboes 1 & 2), Ebd. (Ebensaxophone), Bassoon 1,2 (Bassoons 1 & 2), and Bassoon 3 (Bassoon 3). The notation consists of six measures of music. Measure 101 starts with a dynamic of $\frac{2}{4}$. Measures 102-105 show a crescendo gradient (cresc. grad.) indicated by the text "cresc. grad." and a series of crescendo marks. Measure 106 ends with a dynamic of $\frac{3}{4}$.

This section contains six staves for brass instruments. From top to bottom, they are: Horn 1,2 (Horns 1 & 2), Horn 3,4 (Horns 3 & 4), Tromp. 1,2 (Trombones 1 & 2), Tromp. 3 (Trombone 3), Bass Trombone (Bass Trombone), and Euphon. 1,2 (Euphoniums 1 & 2). Measures 107-111 are mostly blank. Measure 112 starts with a dynamic of $\frac{2}{4}$ and includes a crescendo gradient (cresc. grad.) indicated by the text "cresc. grad." and a series of crescendo marks. It ends with a dynamic of $\frac{3}{4}$.

Below these brass staves are four staves for percussion: Snare Drum (Snare Drum), Organ (Organ), Timpani (Timpani), and Percussion 1,2,3,4 (Percussion 1,2,3,4).

$$d = \text{ca } 186$$

13.

108.

109-

110

144 -

112.

113 -

114-

Picc. { 6
 Fl. 1,2 { 8
 3
 2,3 solo
 sim.
 6. 1,2 { 8
 3
 Eb cl. { 6
 2,3 solo
 sim.
 Cl. 1,2 { 8
 3
 P
 B.C. { 7
 1
 B.C. { 7
 1
 B.C. { 7
 1
 Bsn. 1,2 { 7
 Cbsa { 7
 ASx 1,2 { 8
 T.Sx. { 7
 B.Sx. { 7
 1
 2
 Hn. { 1,2
 3,4 { 7
 1
 Tpt 1,2 { 7
 3
 Tb 1,2 { 7
 3
 BThn { 7
 Eu 1,2 { 7
 Tha 1,2 { 7
 DB { 7
 Pizz.
 P
 1
 2
 3
 4

14. (better in 1 beat)

115.

116.

117.

118.

119.

120

121.

122.

Perc. { 2 3
Fl. 1,2 4
3
sim.

Ob. 1,2 3
Ecl.
Ccl. 3
Bcl.
Cbcl.
Bsm. 1,2 3
f sim.
Cbsm. 2 f sim.
ASX. 1,2 3
TSX.
BSX. f 1. minute sim.
Hn. 1,2 3 f sim.
3,4 1
Tpt. 1,2 3
Tbn. 1,2 3 mute sim.
Btbn. 2 f ;
Eu. 1,2 3
Tba. 1,2 3
DB 2
Pno. 2 f fsub 3 3 d.
org. 2 gga 3
Timb. 2
1 6
2 6
3 6
4 "

123. 124 125. 126. 127. 128. 129. 130

Picc.
Fl. 1,2
Ob. 1,2
Ebcl.
cl. 1,2
Bcl.
Oboe
Bsn. 1,2
Cbassoon
ASx 1,2
TSX
BSX
1,2 Hn.
3,4 Hn.
Tpt 1,2
Tbassoon
Btbassoon
Eu 1,2
Tba 1,2
DB
Pno.
Org.
Timpani
Perc. 1
Perc. 2
Perc. 3
Perc. 4

16- 131. 132. 133. 134. 135. 136. 137. 138.

Perc. { 1
Fp. 1,2 { 2
3
06. 1,2 { 3
Ebd { 2
Cl. 1,2 { 3
Bcl.
Obcl.
Bsm. 1,2 { 2
OBsm.
ASx 1,2 {
TSX. 1,2 {
BSX {
Hn. 1,2 { 1
3,4 { 2
Tpt. 1,2 { 3
Tbn. 1,2 { 3
Btbm.
Eut. 1,2 {
Tba. 1,2 {
DB {
Pno. {
org. {
Temp {
Perc. { 1
2
3
4

139. 140. 141. 142. 143. 144. 145. 146.

Picc. { G

Fl. 1,2 { G F₄ F₄ F₄ cresc. G

Ob. 1,2 { G F₄ F₄ F₄ cresc. G

Ecl. { G F₄ F₄ F₄ cresc. G

Cl. 1,2 { G F₄ F₄ F₄ cresc. G

Bcl. { G F₄ F₄ F₄ cresc. G

Obcl. { G F₄ F₄ F₄ cresc. G

Bsn 1,2 { G F₄ F₄ F₄ cresc. G

Obsn { G F₄ F₄ F₄ cresc. G

ASX 1,2 { G F₄ F₄ F₄ cresc. G

TSX. { G F₄ F₄ F₄ cresc. G

BSX. { G F₄ F₄ F₄ cresc. G

Hn. 1,2 { G F₄ F₄ cresc. G

3,4 { G F₄ F₄ open cresc. G

Tpt. 1,2 { G F₄ F₄ cresc. G

Tbn 1,2 { G F₄ F₄ cresc. G

BTbn { G F₄ F₄ cresc. G

Eu. 1,2 { G F₄ F₄ cresc. G

Tba 1,2 { G F₄ F₄ cresc. G

DB { G F₄ F₄ Pizz. G

Pno. { G F₄ F₄ cresc. G

Org. { G F₄ F₄ cresc. G

Tim. { G F₄ F₄ cresc. mult. G

1 { G F₄ F₄ cresc. Vibe G

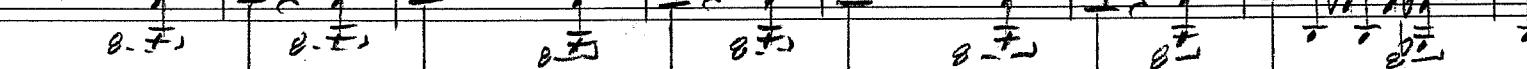
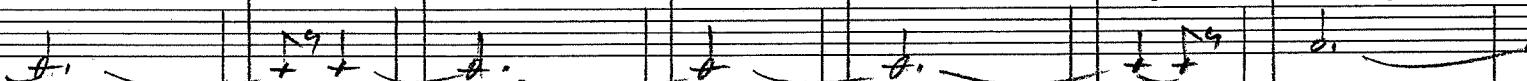
2 { G F₄ F₄ cresc. hd. mnl. G

Perc. { G F₄ F₄ T.Dr. G

3 { G F₄ F₄ B.Dr. G

4 { G F₄ F₄

ff v v

Pno. {

 org. {

 Timp.
 1
 Perc.
 2
 3,4

20.

162.

163 -

164-

165-

166 .

167-

168.

Picc. {

Fl. 1,2 { 3

Ob. 1,2 { 3

Ecl.

C. 1,2 { 3

B. cl.

OBCL.

Bsn. 1,2 { 3

OBsn.

ASX. 1,2 { 3

T.SX.

B.SX.

Hnc. { 1,2
3,4

Tpt. 1,2 { 3

Tbn. 1,2 { 3

B.Tbn.

Eu. 1,2 { 3

Tba. 1,2 { 3

DB { 3

Puv. { 3

org. { 3

Timp. { 3

Perc. { 2
3,4

169. 170. 171. 172. 173. 174. 175. 176.

Picc. { 2
3

Fl. 1,2 { 2
3

Ob. 1,2 { 2
3

2b Cl. { 2
3

Cl. 1,2 { 1.
3

mp

Bcl. { 2:
mf

OB cl. { 2:
mp

BSN. 1,2 { 2:
p

CBSN. { 2:
p

ASX 1,2 { 2:
p

TSX. { 2:
p

BSX. { 2:
p

Hn. { 1,2
3,4 { 2
3
4

TDT. 1,2 { 2
3

Tbn. 1,2 { 2:
3

BTbn { 2:
3

Eu 1,2 { 2:
3

Tba 1,2 { 2:
3

DB { 2:
3

Pno. { 2
3
p

pp

Org. { 2
3

Timp. { 2:
3

Vibe
Perc. { 1.
2
3
p

PP

22.

177. 178. 179. 180. 181. 182. 183. 184.

Picc. { 2 3

Fl. { 4 4

A. Fl. { solo
mp

Cl. { 8 8

Harp { solo
mp

Pno. { 8 8

Org. { 8 8

Perc. { 1 2 3,4

185. 186. 187. 188. 189. 190. 191. 192.

Picc. { f

Fl. { f

A. Fl. { ff

Cl. { f

Hp. { f

Pno. { 8 8

Org. { f

Perc. { 1 2 3,4

*Vibraphone with cello
nitron bows*

*mf
red sempre*

4. Sust. turn on shell

p < mp

pp

193. 194. 195. 196. 197. 198. 199. 200. 23.

Picc. { *bif* *f*

Fl. { *bif* *f*

A.Fl. { *bif*

cl. { *bif* *f* *bif* *f* *bif* *f*

Hp. { *bif* *f* *bif* *f* *bif* *f* *bif* *f* *bif* *f* *bif* *f* *bif* *f*

Pno. { *bif* *f* *bif* *f*

org. { *bif* *f* *bif* *f*

1 Perc. { *bif* *f* *bif* *f*

2 Perc. { *bif* *f* *bif* *f*

3,4 { *bif* *f* *bif* *f*

xyl. solo

mf = *mf* = *p* *pp delicate*

201. 202. 203. 204. 205. 206. 207. 208.

Picc. { *bif* *f* *bif* *f*

Fl. { *bif* *f*

Eb cl. { *bif* *f* *p*

cl. 1 { *bif* *f* *p*

Hp. { *bif* *f* *bif* *f* *bif* *f* *bif* *f* *bif* *f* *bif* *f* *bif* *f*

Pno. { *bif* *f* *bif* *f* *bif* *f* *bif* *f* *bif* *f* *bif* *f* *bif* *f*

Org. { *bif* *f* *bif* *f* *bif* *f* *bif* *f* *bif* *f* *bif* *f* *bif* *f*

Xylo. { *bif* *f* *bif* *f*

1 Perc. { *p* *p* *p* *p* *p* *p* *p* *p* *p*

2 Perc. { *p* *p* *p* *p* *p* *p* *p* *p* *p*

3,4 { *p* *p* *p* *p* *p* *p* *p* *p* *p*

locof *f* *f* *f* *f* *f* *f* *f* *f* *f*

locof *f* *f* *f* *f* *f* *f* *f* *f* *f*

*3. Sm. und. R.R.
hol. rbr. p.*

mf *pp*

24.

209. 210. 211. sim. 212. 213. 214. 215. 216.

Picc. { f ova - - -
 Fl. 1,2 3 { 2,3 f
 Ob. 1,2 3 { Eb cl { Cl. 1,2 3 { Bass. 1,2 { Cbsn. { ASX 1,2 { TSX. { PSX. { 1,2 Hn. { 3,4 { Tpt. 1,2 3 { Tbn. 1,2 3 { Btbn { Eup. 2 { Tba 1,2 { DB { Hp. { Pno. { Org. { Timp. { Perc. 1 { Perc. 2 { 3,4 { f

217. 218. 219. 220. 221. 222. 223. 224.

Picc. {

Fl. 1,2 { 3

Ob. 1,2 { 3

Ebcl. {

Cl. 1,2 { 3

B.cl. {

Oboe {

Bassoon {

AS1,2 {

TSX {

BSX {

Horn 1,2 { 1,2

Horn 3,4 { 3,4

Tromp. 1,2 { 3

Tromb. 1,2 { 3

Euph. {

DB {

Hd. {

Pno. {

Org. {

Timpani. {

1 Perc. {

2 Perc. {

3 Perc. {

4 Perc. {

26-

225.

226 .

227

228.

229.

230

231-

232-

Picc.

Fl. 1,2
3 (dim.)

Oboe 1,2
3

E♭ cl.

C. 1,2 (dim.)

Cl. 3 pp b.d. d. d. f. g. x x

B.C.P. d. d. d. f. g. x x

CBCL d. b.d. pp d. f. g. x x

Bsn 1,2 d. d. d. f. g. x x

CBsn d. d. d. f. g. x x

AS 1,2 d.

Tsx d.

Bsx d.

Hn. 1,2 d.

3,4 d.

Tpt 1,2 d.

Tbn 1,2 d.

B1Tbn d.

Ecn 1,2 d. ando

DB d. pp b.d. d. f. g. x x

Hp. d. pp b.d. d. f. g. x x

Pno. (dim.) d. f. g. x x

firm mal - at edge

Temp. d. pp d. f. g. x x

Timp. 1 d.

Timp. 2 d.

Perc. 3 d. Lion's Roar f. d. f. g. x x

B.Dr. Timp. mal. pp mp pp

233.

234

235

236-

237-

238.

239.

240

27.

Picc. { 6

Ft. 1,2 { 3

Ob. 1,2 { 3

Ebd. { 6

Cl. 1,2 { 3

Bcl. { 7: p.

Oboe { 7: bd.

Bsn. { 6

Cbs. 2 { 7:

AS 1,2 { 6

Tsx { 7:

Bsx { 7:

Hn. { 1,2

3,4 { 7:

Tpt. 1,2 { 3

Tbn 1,2 { 3

BbBn { 7:

Eu 1,2 { 7:

Tba 1,2 { 7:

DB { 7:

Hp { 7: bg; = p.

Pno. { 6 - #7: 7:

Timpani { 7: d. ~

Perc. { 1 2 3 4

vibe mTr. off
mf Ped sempre

brutal

249

250

251

252

253

254-

255 -

256.

29.

30. 257. 258. 259. 260. 261. 262. 263. 264.

Picc. *modim.*
 Fl. 1,2
 3 (modim.)

Ob. 1,2
 3

Ebcl.
 (modim.)

Cl. 1,2
 3

Bd.

Abcl.

Bsn. 1,2

Obsn.

As. 1,2

Tsx

Bsx

1,2
 Hn.

3,4

Tpt. 1,2
 3

Thn. 1,2
 3

Btbn

Eu. 1,2

Tba. 1,2

DB

Pno.

Org.

Timp.

Perc. 1
 2
 3
 4

265. 266. 267. 268. 269. 270. 271. 272. 31.

Picc. {

Fl. 1,2 3 {

Oboe 1,2 3 {

Ebd. {

Cl. 1,2 3 {

Bcl. {

OB CL {

Bsn. 1,2 {

CBSN {

AS 1,2 {

TSX {

BSX {

Hn. 1,2 {

3,4 {

TPT. 1,2 3 {

Tbn. 1,2 3 {

Btbn. {

Eu. 1,2 {

Tba. 1,2 {

DB {

Pno. {

Org. {

Temp. {

Perc. 1 {

Perc. 2 {

Perc. 3 {

Perc. 4 {

273 -

274-

275.

276.

277.

278.

279.

280

Handwritten musical score for a piece of music, likely a symphony or large-scale composition. The score is organized into multiple systems, each containing multiple staves for different instruments. The instruments listed include Picc., Fl. 1,2, 3, Ob. 1,2, 3, Eb cl., Cl. 1,2, 3, Bcl., Cbcl., Bsn 1,2, Cbsn., ASX 1,2, TSX, BSX, Hrn. 1,2, 3,4, Tpt. 1,2, 3, Tbn. 1,2, 3, Btbn., Eut. 1,2, Tba 1,2, DB, Pno., Org., Timpani, Perc. 1, 2, 3,4, and a Percussion part. The notation includes various rhythmic patterns, dynamic markings like 'sim.', 'ff', 'pizz.', and 'cresc. grad.', and performance instructions such as '4. T.Dr. & no ped.' and '4. T.Dr. B.Dr.'. The score is written on a grid of five-line staves.

281. 282. 283. 284. 285. 286. **287.** 288.

Picc. {

Fl. 1,2 {

Ob. 1,2 {

Ebd. {

Ccl. 1,2 {

Bcl. { Locu.

Org. {

Bsn. 1,2 {

CBsn. {

ASx 1,2 {

Tsx {

BSx {

Hn. {

3,4 {

Tpt. 1,2 { ff.

Ten. 1,2 { (3) ff.

Btbn { ffp.

Eur. 1,2 {

Tba 1,2 {

DB { ff.

Pno. { (sra) ff.

Org. { ff.

Trimp. {

Perc. {

3,4 { ped.

A. Lg. T. Tarn f.
hd. felt Temp. f
mallet

296. 297. 298. 299. 300. 301. 302. 303. 35.

Picc. f - ff - mp - mp

Fh.1,2 f - ff - mp - f# - a3 bbb - 1, 2 only bbb

Ob.1,2 1,2 ff dim. grad. 1, 2 only bbb

Sb.Cl. f - ff - mp - p - mf - a3 bbb - 1, 2 only bbb

Cl.1,2 3 f - ff - mp - p - mf - a3 bbb - 1, 2 only bbb

B.Cl. f - ff - mp - p - mf - a3 bbb - 1, 2 only bbb

CB.Cl. f - ff - d. - d. - d. - d. - bfp - 1. only

Bsn.1,2 f - ff - p - ff - d. - d. - d. - d. - bfp - 1. only

CBSn f - ff - d. - d. - d. - d. - bfp - 1. only

ASx.1,2 f - ff - d. - d. - d. - d. - bfp - 1. only

TSx f - ff - p - ff - d. - d. - d. - d. - bfp - 1. only

BSx f - ff - d. - d. - d. - d. - bfp - 1. only

1,2 Hn. a2 f - ff - p - ff - d. - d. - d. - d. - bfp - 1. only

3,4 (11) f - ff - p - ff - d. - d. - d. - d. - bfp - 1. only

Tpt.1,2 3 f - ff - p - ff - d. - d. - d. - d. - bfp - 1. only

Tbn.1,2 3 f - ff - p - ff - d. - d. - d. - d. - bfp - 1. only

B.Tbn. f - ff - p - ff - d. - d. - d. - d. - bfp - 1. only

Eu.1,2 f - ff - p - ff - d. - d. - d. - d. - bfp - 1. only

Tha.1,2 f - ff - p - ff - d. - d. - d. - d. - bfp - 1. only

DB f - ff - d. - d. - d. - d. - bfp - 1. only

Pno. f - ff - d. - d. - d. - d. - bfp - 1. only

Org. f - ff - d. - d. - d. - d. - bfp - 1. only

Timpani f - ff - d. - d. - d. - d. - bfp - 1. only

1 Perc. f - ff - mp - mp - p - ff - 1. only

2 Perc. f - ff - mp - mp - p - ff - 1. only

3,4 Perc. f - ff - mp - mp - p - ff - 1. only

f' - 1.v.
mf

Lg. T. tam mallet

B.Dr.

f' - 1.v.
mf

36.

strict tempo

304. 305. 306. 307. 308. 309. 310. 311. 312.

Picc. { 

Flt. 2 3 { 

Ob. 1,2 3 { 

Eb Cl. { 

Cl. 1,2 3 { 

B.Cp. { 

C.Bcl. { 

Bsn. 1,2 { 

CBsn. { 

ASx 1,2 { 

TSX. { 

BSX { 

1,2 { 

Horn 3,4 { 

Tpt. 1,2 3 { 

Tbn 1,2 3 { 

BTbn { 

Euv 1,2 { 

Tbar 1,2 { 

DB { 

Pno. { 

org. { 

Timpani { 

1 { 

2 { 

3 { 

4 { 

313. 314. 315. 316. 317. 318. 319. 320. 321.

37.

38.

322.

323.

324.

325-

326.

327-

328.

३२९-

330

1.2 Hn.	{	B						
3.4	}	J						
Tpt. 1.2 3	{	B						
Tbn 1.2 3	{	J						
Btbn	{	J						
Eu 1.2	{	J						
Tba 1.2	{	J						
DB	{	J						
Pno.	{	B						
		J						
		g						

Org. 6

Timpani 2ⁱ
(xgl.)

1 2 3 4

Perc.

hold back ... somewhat slower

39.

331-

332-

333.

334]

335.

336.

337.

338. Slowing...

Picc.

Fl. 1,2
3

Ob. 1,2
3

S. Bcl.

Cl. 1,2
3

Bcl.

C. Bcl.

Bsn 1,2

C13sn.

A. Sx 1,2

T.Sx

Bsx

Hn. 1,2
3,4

Tpt. 1,2
3

Tbn 1,2
3

BTbn

Eu 1,2

Tba 1,2

DB

Harp

Org.

Trump.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

40.

339.

340

-gradually

341.

342.

343.
holding back - -

344.-intempo 345.

but slower

Picc.

Fl. 1,2
3

Ob. 1,2
3

Eb cl.

Cl. 1,2
3

B cl.

C B cl.

Bsn. 1,2

C Bsn.

ASX 1,2

TSX

BSX

Hn. 1,2
3,4

TPT 1,2
3

Tbn 1,2
3

BTbn

En 1,2

Tba 1,2

DB.

Hp.

org.

Timp.

1

2

Perc. 3

4

Detailed description: This is a handwritten musical score page for orchestra and percussion. It consists of ten staves of music. The top six staves represent woodwind and brass sections, while the bottom four staves represent strings and percussion. The score is divided into measures by vertical bar lines. Measure 340 starts with a dynamic of 3. PP for the woodwinds, followed by 2. PP, P, and 1. PP. Measure 341 begins with a dynamic of P. Measure 342 starts with a dynamic of 1. PP. Measure 343 begins with a dynamic of ff and eva. Measure 344 begins with a dynamic of 1. PP. The score includes various dynamics such as pp, ff, and eva, as well as performance instructions like 'holding back' and 'intempo'. The instrumentation listed includes Picc., Fl. 1,2/3, Ob. 1,2/3, Eb cl., Cl. 1,2/3, B cl., C B cl., Bsn. 1,2, C Bsn., ASX 1,2, TSX, BSX, Hn. 1,2/3,4, TPT 1,2/3, Tbn 1,2/3, BTbn, En 1,2, Tba 1,2, DB., Hp., org., Timp., and Perc. 1-4.

346.

347.

348.

349.

350

351.

352

-41-

P.cc.

Fl. 1,2
3

Ob. 1,2
3

Eb Cl.

Cl. 1,2
3

pp

Bcl.

D: d.
pp

Cbcl.

D: d.
pp

Bsn. 1,2

Cbsh.

ASX 1,2

D: d.
pp

TSX

D: d.
pp

Bsx

D: d.
pp

1,2
1tr.

3,4

Tpt. 1,2
3

Tbn. 1,2
3

Btbn

En 1,2

Tba 1,2

(vn ad lib.)

DB

H.p.

Dm.

Temp.

Perc.

1

2

3

4

42.

353.

354.

355.

356.

357.

358.

359.

long
()

Fl. 1,2
3

Oboe 1,2
3

S. B. Cl.

C. Cl. 1,2
3

B. Cl.

C. B. Cl.

Bsn 1,2

C. Bsn.

A. Sx 1,2

Tsx

B. Sx

Hn 1,2
3,4

Tpt 1,2
3

Tbn 1,2
3

B. Tbn

E. U. 1,2

Tba 1,2

D. B.

H. P. -

Pno.

Timp.

1

2

3

4

360 *d=ca 80* 361. 362. 363. 364.

A. Fl.

Fr. 1.2
 A. Fl.
 Ob. 1.2
 Eb Cl
 Cl 1.2
 Bcl.
 Cb Cl.
 Bsn 1.2
 Cbsn
 As 1.2
 Tsx
 Bsx

1.2
 Hn.
 3.4

Trt 1.2
 Tbn 1.2

Eu 1.2

Tba 1.2

DB

Hp.

Pno.

Org.

Timp.

Perc.

1. solo

pp morib.

vibe mtr. on

Mbar (D:)

mp l.v.

p

l.v.

44. 365.

366.

367-

368.

369.

370

(A.FL.)

FR.1.2
 A.FP.
 6
 =f
 (1.)
 P
 06.1.2
 3
 Eb cl.
 Cl.
 2,3
 B.CL.
 OBCL
 Bsn.1.2
 Cbsn.
 ASX1.2
 TSX
 BSX
 1.2
 Hn.
 3,4
 TPT1.2
 3
 Tbn1.2
 3
 Ecu1.2
 Tba1.2
 DB
 Hp.
 Pno.
 Org.
 Timp.
 1
 v.ibe.
 2
 Mba.
 3
 4

371- 372. 373. 374. 375. 376. 45-

Fl. 1,2
 3

Ob. 1,2
 3

Eb cl.

Cl. 1
 2,3
 (2.1)

Bcl.
 Bcl.

Bass. 1,2

Cbsn.

ASX 1,2

TSX 1

BSX.

1,2
 Hn.
 3,4

Tpt 1,2
 3

Tbn 1,2
 3

Euv 1,2

Tba 1,2

DB

Hp.

Pno.

organ

Timp.

Perc.
 1
 2
 3
 4

1. solo "old 100"
 f sing out

3.
 pp -

1. ppf -
 pp -

anco
 (pp) -

sim.

Ped.
 Ped.
 Ped.
 Ped.

4 Gongs - med. to small
 T. Tamm. P

48.

390. Fl. 1

391. Ob.

392. Eb Cl.

393. Cl. 1
2.3

394. B.C. 2.
C.B.C. 1.
Bsn. 1.2. 2.
C.Bsn. 1.
ASX 1.2. 2.
TSX 1.
BSX 1.
1.2. 1. 2.
Hn. 3.4. 3. 4.
TPT. 1.2. 1. 2.
Tbn. 2.
Eup. 2.
Tba. 2.
DB. 2.
Hpf. 2.
Pno. 2.
org. 2.
Timp. 2.
1. Vibe 1.
2. Vibe 2.
Perc. 3. 3.
4. 4.

slowing a bit 394.

390. 391. 392. 393. 394.

$\text{d} = \text{ca} 72$

49.

395. 396. 397. 398. 399. 400.

Fl. 1
Ob.
Ebc.
Cl.
2, 3
Bcl
Cbc.
Bsn 1, 2
Cbsn
ASX 1, 2
TSX
BSX

1, 2
Hn.
3, 4

Tpt

Tbn 1
Btbn.
Tba

DBS

Hp.

Pno.

org.

Timp.

Perc. 1
Perc. 2
Perc. 3
Perc. 4

<img alt="Handwritten musical score for orchestra and piano, measures 395-400. The score includes parts for Flute 1, Oboe, Bassoon, Clarinet, Bassoon 2/3, Bassoon C, Bassoon 1/2, Bassoon C, Bassoon, Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4, Horn 1, Horn 2, Trombone 1, Trombone 2, Tuba, Double Bass, Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4, Piano, Organ, Timpani, and Percussion (4 parts). Measure 395: Flute 1 (d), Oboe (d), Bassoon (d), Clarinet (d), Bassoon 2/3 (d), Bassoon C (d), Bassoon 1/2 (d), Bassoon C (d), Bassoon (d), Bassoon 1 (d), Bassoon 2 (d), Bassoon 3 (d), Bassoon 4 (d), Horn 1 (d), Horn 2 (d), Trombone 1 (d), Trombone 2 (d), Tuba (d), Double Bass (d), Bassoon 1 (d), Bassoon 2 (d), Bassoon 3 (d), Bassoon 4 (d), Piano (d), Organ (d), Timpani (d), Percussion 1 (d), Percussion 2 (d), Percussion 3 (d), Percussion 4 (d). Measure 396: Flute 1 (p), Oboe (p), Bassoon (p), Clarinet (p), Bassoon 2/3 (p), Bassoon C (p), Bassoon 1/2 (p), Bassoon C (p), Bassoon (p), Bassoon 1 (p), Bassoon 2 (p), Bassoon 3 (p), Bassoon 4 (p), Horn 1 (p), Horn 2 (p), Trombone 1 (p), Trombone 2 (p), Tuba (p), Double Bass (p), Bassoon 1 (p), Bassoon 2 (p), Bassoon 3 (p), Bassoon 4 (p), Piano (p), Organ (p), Timpani (p), Percussion 1 (p), Percussion 2 (p), Percussion 3 (p), Percussion 4 (p). Measure 397: Flute 1 (f), Oboe (f), Bassoon (f), Clarinet (f), Bassoon 2/3 (f), Bassoon C (f), Bassoon 1/2 (f), Bassoon C (f), Bassoon (f), Bassoon 1 (f), Bassoon 2 (f), Bassoon 3 (f), Bassoon 4 (f), Horn 1 (f), Horn 2 (f), Trombone 1 (f), Trombone 2 (f), Tuba (f), Double Bass (f), Bassoon 1 (f), Bassoon 2 (f), Bassoon 3 (f), Bassoon 4 (f), Piano (f), Organ (f), Timpani (f), Percussion 1 (f), Percussion 2 (f), Percussion 3 (f), Percussion 4 (f). Measure 398: Flute 1 (pp), Oboe (pp), Bassoon (pp), Clarinet (pp), Bassoon 2/3 (pp), Bassoon C (pp), Bassoon 1/2 (pp), Bassoon C (pp), Bassoon (pp), Bassoon 1 (pp), Bassoon 2 (pp), Bassoon 3 (pp), Bassoon 4 (pp), Horn 1 (pp), Horn 2 (pp), Trombone 1 (pp), Trombone 2 (pp), Tuba (pp), Double Bass (pp), Bassoon 1 (pp), Bassoon 2 (pp), Bassoon 3 (pp), Bassoon 4 (pp), Piano (pp), Organ (pp), Timpani (pp), Percussion 1 (pp), Percussion 2 (pp), Percussion 3 (pp), Percussion 4 (pp). Measure 399: Flute 1 (f), Oboe (f), Bassoon (f), Clarinet (f), Bassoon 2/3 (f), Bassoon C (f), Bassoon 1/2 (f), Bassoon C (f), Bassoon (f), Bassoon 1 (f), Bassoon 2 (f), Bassoon 3 (f), Bassoon 4 (f), Horn 1 (f), Horn 2 (f), Trombone 1 (f), Trombone 2 (f), Tuba (f), Double Bass (f), Bassoon 1 (f), Bassoon 2 (f), Bassoon 3 (f), Bassoon 4 (f), Piano (f), Organ (f), Timpani (f), Percussion 1 (f), Percussion 2 (f), Percussion 3 (f), Percussion 4 (f). Measure 400: Flute 1 (f), Oboe (f), Bassoon (f), Clarinet (f), Bassoon 2/3 (f), Bassoon C (f), Bassoon 1/2 (f), Bassoon C (f), Bassoon (f), Bassoon 1 (f), Bassoon 2 (f), Bassoon 3 (f), Bassoon 4 (f), Horn 1 (f), Horn 2 (f), Trombone 1 (f), Trombone 2 (f), Tuba (f), Double Bass (f), Bassoon 1 (f), Bassoon 2 (f), Bassoon 3 (f), Bassoon 4 (f), Piano (f), Organ (f), Timpani (f), Percussion 1 (f), Percussion 2 (f), Percussion 3 (f), Percussion 4 (f).</p>

subito a tempo
d = ca. 80

$d = \text{ca } 80$

407-

408 .

409.

51-

406

416.

417.

418.

419.

420.

53.

Picc. {

Fa.1,2 3

Ob.1,2 3

Eb.CP

Ct.1,2 3

BCL
CPL

Bsn.1,2

Cbsn.

ASX1,2

TSX

Bsx

Hr 1,2
3,4

Tm1,
2,3

Tbm1,2 3

Btbn

Env.1,2

Tba1,2

DB

Pno.

Org.

Trump.

1

2

3

4

ff ³ dim. pp

dim. pp

mf

sub. ff

Lg. Torn Torn

pp very smooth

54.

421.

422.

423.

ad lib - quite slowly

424.

Picc. {

Fl. 1,2 { 3

Ob. 1,2 { 3

Sax { 3

Cl. 1,2 { 3

Bcl

CBl

Bsn 1,2 { 2

Cbsn

ASX 1,2 { 3

Tsx.

Bsx

Hn. { 1,2 3,4

Tpt 1 { 2,3

Tbn 1,2 { 3

BTbn

Eu. 1,2 { 2

Tba 1,2 { 2

DB { 2

Pno { 2

Org. { 2

Timpani { 2

Perc. { 1 Lg. Sus. Cym. bowed

2

3 P

4

sm. shaker

P (Vibe) mff

bowed pp

mbong bowed ped. hr.

P

425.

426.

suddenly
427 in tempo

428.

429.

55.

56.

430

431

432.

433.

434 -

435.

Picc. { 2 3 4 6 8 10 12 14 16 18 20 22 24 26 28 30 32 34

Fl. 1,2 { 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

Ob. 1,2 { 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

S. Bcl. { 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

Cl. 1,2 { 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

Bcl. { 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

C. Bcl. { 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

Bsn. 1,2 { 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

C. Bsn. { 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

ASX 1,2 { 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

TSX { 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

BSX { 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

Hn. 1,2 { 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

Hn. 3,4 { 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

Tpt. 1,2 { 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

Tpt. 3 { 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

Thrn. 2,3 { 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

BTbn { 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

En. 1,2 { 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

Tba. 1,2 { 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

DB { 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

Pno. { 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

Timpani { 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

Perc. 1,2 { 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

Perc. 3 { 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

Grps { 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

mf { 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

poco f { 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

f { 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

sub f { 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

pp cresc. { 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

436.

437.

438.

435.

440

441-

57.

Picc. { 62 | 3 | 1 | 7 | 3 | 4 | 3 | 4 |

Fl. 1,2 { 84 | 3 | 1 | 7 | 3 | 4 | 3 | 4 |

Oboe 1,2 { 8 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

Eb cl. { 8 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

Cl. 1,2 { 6 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

3 { 6 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

Bcl. { 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

OBcl. { 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

Bsn 1,2 { 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

Cbsn { 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

ASX 1,2 { 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

TSX { 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

(no dim.)

BSX { 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

(modim.)

Hn. 1,2 { 62 | 3 | 1 | 7 | 3 | 4 | 3 | 4 |

3,4 { 74 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

Tpt. 1,2 { 6 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

3, f 3 | 3 | 3 | 3 | 3 | 4 | 3 | 4 |

Thm 1 { 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

(no dim.)

2,3 { 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

Btbn { 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

Eu 1,2 { 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

(no dim.)

Tba 1,2 { 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

f 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

DB { 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

f 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

Pno. { 62 | 3 | 1 | 7 | 3 | 4 | 3 | 4 |

2,1 { 74 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

8ba - - -

Timp. { 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

dim.

p cresc. grad.

1 Perc. { 6 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

2 { 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

3 { 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

4 { 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

Vibes { 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

int. off 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

f ped. 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

mp 7 | 1 | 7 | 3 | 3 | 4 | 3 | 4 |

cresc. grad.

58.

442. 443. 444. 445. 446. 447. 448.

Picc. { *B* 3 | 2 | 3 | 2 | 2 | 2 | *M*

Ft. 1,2 3 { *ff* | *p* | — | *ff* | *ff* | *ff* | *dim.*

06.1,2 3 { *H* | *p* | — | *ff* | *ff* | *ff* | *dim. grad.*

ECL. { *B* | — | — | — | — | — | —

Cl. 1,2 3 { *ff* | *p* | — | *ff* | *ff* | *ff* | *cl. 1,2,3,4*

BCL. { *H* | *p* | — | *ff* | *ff* | *ff* | *dim. grad.*

CBL. { *ff* | *b.* | *b.* | *b.* | *b.* | *b.* | *ff dim. grad.*

Bsm.1,2 { *ff* | *p* | — | *ff* | *ff* | *ff* | *dim. grad.*

CBsm. { *H* | *b.* | *b.* | *b.* | *b.* | *b.* | *dim. grad.*

ASX1,2 { *ff* no dim. til m. 449 | *p'* | *p'* | *p'* | *p'* | *p'* | *#p'*

TSX { *H* | *#p'* | *p'* | *p'* | *p'* | *p'* | *#p'*

BSX { *H* | *#p'* | *p'* | *p'* | *p'* | *p'* | *#p'*

ff no dim. til m. 453 | *#p'* | *p'* | *p'* | *p'* | *p'* | *#p'*

Hn. 1,2 { *b.* | *#p' - p* | *b.* | *b.* | *b.* | *b.* | *#p'*

3,4 { *H* | *#p' - p* | *H* | *b.* | *b.* | *b.* | *#p'*

ff no dim. til m. 449 | *b.* | *b.* | *b.* | *b.* | *b.* | *#p'*

TPT.1,2 3 { *ff* no dim. til m. 449 | *p* | *ff* | *p* | *ff* | *ff* | *ff dim. grad.*

1 Thn. { *p'* | *#p' - p* | *p'* | *p'* | *p'* | *p'* | *#p'*

2,3 { *ff* no dim. til m. 453 | *#p'* | *p'* | *p'* | *p'* | *p'* | *#p'*

BTbn. { *H* | — | — | — | — | — | —

ECL.2 { *H* | *#p' - p* | *p'* | *p'* | *p'* | *p'* | *#p'*

ff no dim. til m. 453 | *#p'* | *p'* | *p'* | *p'* | *p'* | *#p'*

Tha.1,2 { *(g2)* | *b.* | *b.* | *b.* | *b.* | *b.* | *b.*

D13 { *ff* | *b.* | *b.* | *b.* | *b.* | *b.* | *b.* | *dim. grad.*

Pno. { *ff* | *p* | *ff* | *p* | *ff* | *ff* | *ff dim.*

Timp. { *b.* | *ff dim.*

Perc. 1 { *b.* | *dim.*

2 { *ff* | *p* | *ff* | *p* | *ff* | *ff* | *ff dim.*

Gong { *ff* | *f* | *ff* | *f* | *ff* | *ff* | *ff dim.*

3 { *f* | *f* | *f* | *f* | *f* | *f* | *f*

4 { *f* | *f* | *f* | *f* | *f* | *f* | *f*

dim. grad. | *f* | *f* | *f* | *f* | *f* | *f* | *f*

l. sus. cym. | *p* | *p* | *p* | *p* | *p* | *p* | *p*

int. | *f* | *f* | *f* | *f* | *f* | *f* | *f*

449.

450

459 -

452 -

453.

454 -

455.

59.

Picc.

Ft. 1,2

Oboe 1,2

Eb Cl.

C. 1,2

B. C. 3

B. C. 1,2

Bsn. 1,2

CBsn.

ASx 1,2

Tsx

BSX

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Tbn. 2,3

B. Tbn.

Eup. 1,2

Tba 1,2

D. B.

Pno.

Timp.

Perc. 1

Perc. 2

S. 3

S. 4

463.

464-

465.

466.

467-

468.

469

Picc. {

Fl. 1,2 {

Ob. 1,2 {

Eb Cl.

C. 1,2 {

Bcl.

UBCl

Bsn 1,2 {

Cbsn.

ASv 1,2 {

Tsx {

Bsx {

Hn. 1,2 {

Hn. 3,4 {

Tpt. 1 {

Tpt. 2,3 {

Tbn. 1 {

Tbn. 2,3 {

Btbn

En. 1,2 {

Tba 1,2 {

D13

Pno {

Timpani {

Perc. 1 {

Perc. 2 {

Perc. 3,4 {

62. 470 471- 472. 473- 474- 475- 476-

P.cc. 8
 Fl. 1,2 3
 Ob. 1,2 3
 Eb cl.
 Cl. 1,2 3
 Bcl.
 Cbcl.
 Bsn 1,2
 Cbsn
 Asx 1,2
 Tsx
 Bsx
 Hn. 1,2
 3,4
 Tpt. 1
 2,3
 Tbn. 1
 2,3
 Btbn
 Eut 1,2
 Tba 1,2
 DB
 Pno. 1
 2
 3
 4
 Timp.
 Perc. 1
 2
 3
 4

477.

478.

479-

480

481 -

482.

63.

64. 483.

484.

485.

486.

487.

488.

Picc. { 3
F. 1.2 { 4
3
06.1.2 { 3
3
E♭CL { 3
3
C. 1.2 { 3
3
BCL { 3
3
CBCL { 3
3
ASX 1.2 { 3
3
TSX { 3
3
BSX { 3
3
1.2 Hn. { 3
3.4 { 2
3
Tpt. { 2.3 { 3
2.3 { 4
1. Tbn. { 2.3 { 3
2.3 { 4
BbBsn { 3
3
Eun. 2 { 3
3
Tha 1.2 { 3
3
DB { 3
3
Pno. { 3
3
4 cresc.
3
2
1
Timp. { 3
3
3
1
Perc. { 2
2
3
3
4

485.

sim.

Lg. sus. Cym. (P) cresc.

Gongs ff Ped sempre firmate.

Vibe -3- sim.

Xyl. P cresc. very grad. sim.

mf dim.

holding in tempo
back 107

in Tempo

498-

499-

500

This is a page of handwritten musical notation for a full orchestra. The page is filled with staves for various instruments, each with its name and part number indicated on the left. The notation includes various dynamic markings like ff, f, p, pp, and crescendo/decrescendo arrows. The manuscript is organized into measures across five systems.

Instrumental parts listed on the left:

- Picc.
- Fl. 1,2
- 3
- Ob. 1,2
- 3
- Bcl.
- Cbcl.
- Bsn. 1,2
- Cbsn.
- ASx 1,2
- TSX
- Bsx
- Hn. 1,2
- 3,4
- Tpt. 1,2
- 3
- Tbn. 1,2
- 3
- Btbn.
- Euf. 1,2
- Tha. 1,2
- DB
- Pno
- Timp.
- Perc. 1
- 2
- 3
- 4

Other markings and dynamics include:

- (8va)
- Gongas
- ped.
- ped.
- ff
- p
- pp
- cresc.
- decresc.
- sub

501. 502. 503. $\text{J}=\text{d} \approx 124$ 504. 505. 506. 67.

Picc.

 Fl. 1,2

 3

 Ob. 1,2

 3

 Ebcl.

 Cl. 1,2

 3

 Bcl.

 Cbcl.

 solo f >

 Bsn 1,2
 soh
 P 3 3 3
 mp crisp, dry
 sim.
 Bsn.

 1. solo
 2.
 mf

 ASx 1,2

 TSX

 BSX

 1,2
 3,4
 1. solo
 P 3 3 3
 mp crisp, dry
 sim.

 Tpt. 1

 2,3

 1

 Tbn. 1

 2,3

 BTbn

 Ens 1,2

 Tba 1,2
 Pizz.

 DB
 f

 Pno.
 dim.
 P
 1

 Timp.

 1

 Perc. 2
 dim.
 P
 3,4

68.

507.

508.

509.

510

511.

512.

P.cc. {

Fl. {

Ob. {

2bcl {

Cl. 1,2
3 {

Bcl {

Cbcl {

Bsn. 1,2 {

ASx 1,2 {

Tsx {

Bsx {

Hn. {

1,2
3,4 {

Tpt. {

1,2
3 {

Tbn {

2,3 {

Btbn {

Sn. 1,2 {

Tba 1,2 {

DB {

Pno. {

Timp. {

1
Perc. {

2 {

3,4 {

513.

514-

515.

516-

517-

518-

69.

Picc. {

Fl. {

Ob. {

EbCl {

C. {

Bcl {

CBCl {

Bsn 1,2 {

OBSSn {

ASx 1,2 {

Tsx {

Bsx {

Hn. 1,2 {

3,4 {

Tpt. 1,2 {

3 {

Tbn 1,2 {

3 {

Btbn {

Sax {

Tba {

ZB {

Pno {

Timpani {

Perc. 1 {

2 {

3,4 {

This image shows a handwritten musical score for a large orchestra and piano. The score is organized into multiple systems, each starting with a clef (G or C) and a key signature. The instruments listed on the left include Picc., Fl., Ob., EbCl, C., Bcl, CBCl, Bsn 1,2, OBSSn, ASx 1,2, Tsx, Bsx, Hn. 1,2, 3,4, Tpt. 1,2, 3, Tbn 1,2, 3, Btbn, Sax, Tba, ZB, Pno, Timpani, and Perc. 1, 2, 3,4. The music features various note heads, stems, and rests, with dynamic markings like ff, f, ffz, pp, mf, and solo. There are also performance instructions such as "mute criss-cross sim.", "criss-cross", and "solo". The score is written on multiple staves, with some staves grouped by brackets.

70.

519.

520

521.

522.

523-

524.

525-

526.

527.

528.

529.

530

71-

Picc. { *ff*
 Fl. 1,2 { *ff*
 3
 Ob. 1,2 { *f*
 3
 Sopr. { *f*
 Ch. 1,2 { *f*
 3
 B.Clr. { *p* —
 C.Bcl.
 Bass. 1,2 { *p*
 C.Bsn.
 ASX 1,2 { *p* — 312 — *p* —
 TSX
 BSX
 Hn. 1,2 { *p*
 3,4
 Tpt. 1,2 { *p*
 3
 Tbn. 1,2 { *p*
 3
 B.Tbn.
 Ens. 1,2 { *p*
 Tba 1,2 { *p*
 DB { *p* — *p* —
 Pno. { *p* (p) — *p* — *p* — *p* —
 Timp. { *p* — *p* —
 Perc. 1 { *p*
 2 { *p*
 3,4 { *p*

2 4 2 4 2 4

crisp/dry *sim.*

pp *mp* *(solo)* *p* *mp* *p*

pp *mp* *p*

1. solo *mf* bring forward

mf

Vibe *metr. off*

pp *mp*

72.

531-

532.

533.

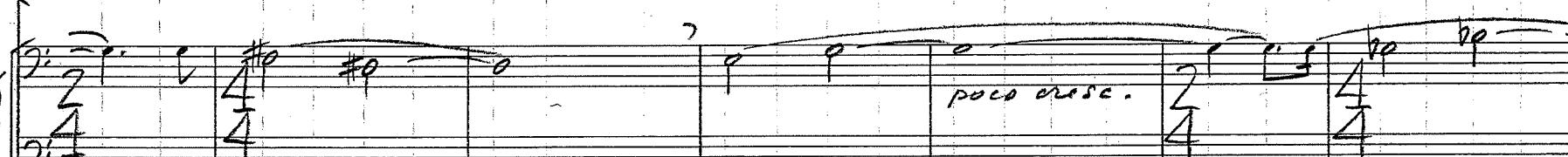
534.

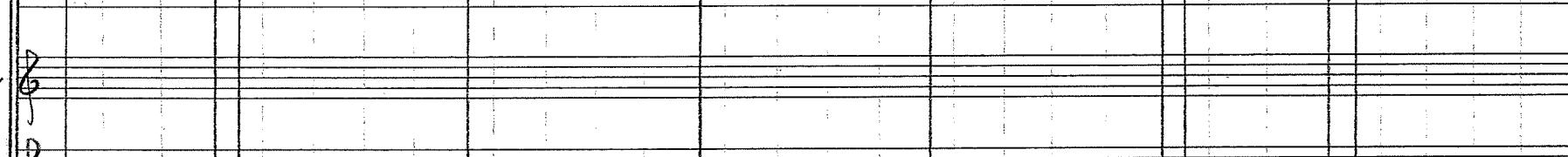
535.

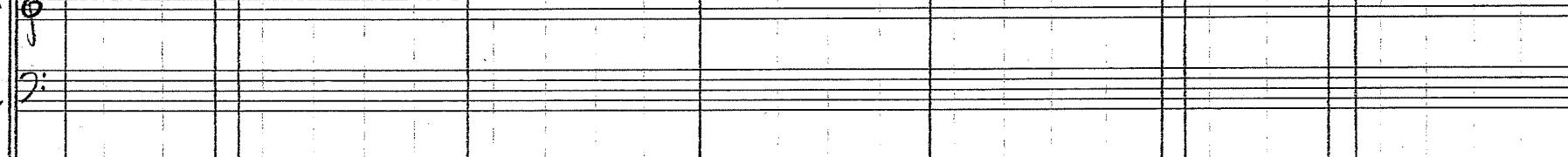
536.

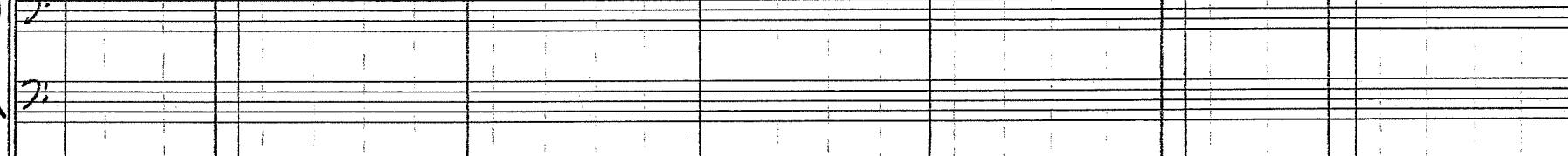
537-

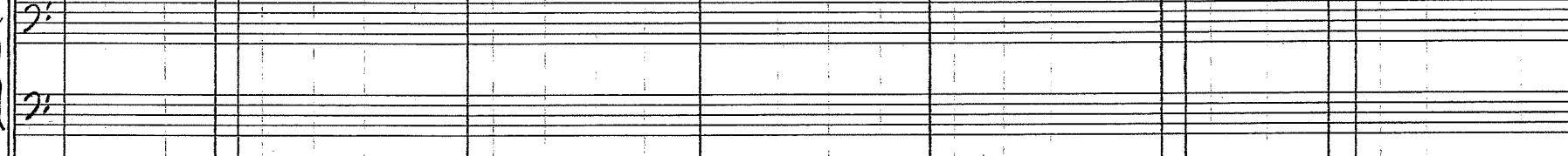
Picc. { 

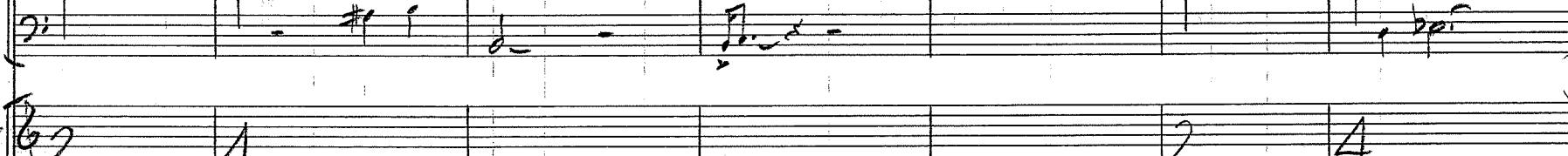
Fl. 1,2 { 

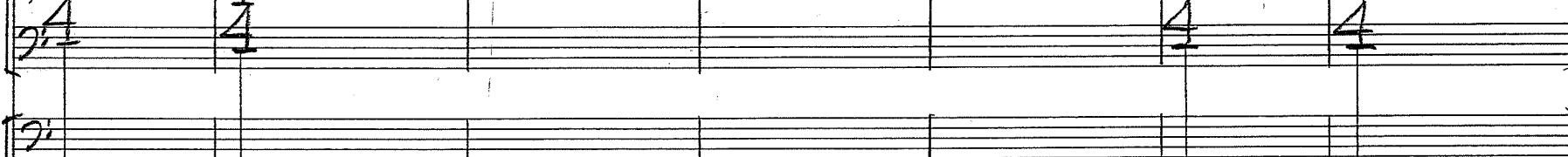
Oboe { 

Ebcl. { 

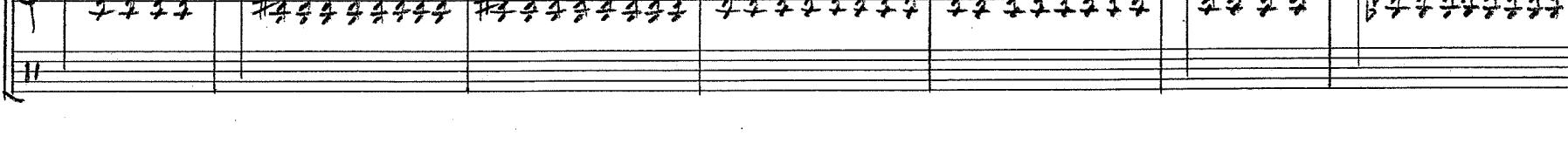
Cl. 1,2 { 

Bcl. { 

Cbcl. { 

Bsn 1,2 { 

Cbsn. { 

ASx 1,2 { 

Tsx { 

BSx {

Hn. 1,2 {

Hn. 3,4 {

Tpt 1,2 {

Tbn 1,2 {

Btbn {

Eur 1,2 {

Tba 1,2 {

Ds {

Pno. {

Temp. {

538

539.

540

541-

542.

543.

73.

A handwritten musical score for orchestra and choir, spanning 16 staves across 8 systems. The score includes parts for Picc., Fl. 1,2, 3, Ob. 1,2, 3, Ebcl, Cl. 1,2, 3, B.Cfl, C.Bcl, Bsn 1,2, Absn, ASx 1,2, TSX, BSX, Hn. 1,2, 3,4, Tpt 1,2, 3, Tbn 1,2, 3, BTbn, Ecn 1,2, Tba 1,2, DB, Pno., Timp., and Perc. 1, 2, 3,4. The music features various dynamics (pp, mf, f, etc.), articulations, and performance instructions like "solo", "sim.", and "1. solo". A section starting at system 3, measure 11 includes a tempo change to 3:2. The score concludes with a "Vibe" part in the final system.

7A.

544-

545

546.

547-

548.

549.

Picc.

Fl. 1,2
3

Oboe 1,2
3

Eb Cl.

C. 1,2
3

B.Clar.

C.B.Clar.

Bsn. 1,2

C.Bsn.

ASX 1,2

T.SX

B.SX

Hn. 1,2
3,4

T.PT. 1,2
3

Tbn. 1,2
3

B7 Tbn

En. 1,2

Tba 1,2

DB

Pno.

Timp. 1

Timp. 2

Timp. 3,4

	550.	551.	552.	553.	554.
Picc.					
Fl. 1,2 3					
Ob. 1,2 3					
Sopr.					
Cl. 1,2 3					
B.C. cl.					
C.B.C.L.					
Bsn. 1,2					
C.Bsn.					
ASX 1,2					
T.S.X.					
B.S.X.					
Hn. 1,2 3,4					
T.M.T. 3					
Tbn. 1,2 3					
B.Tbn.					
E.U. 1,2					
T.Bal. 1,2					
DB					
Pno					
Timp.					
Perc. 1 2					
3,4					

559. 560 561 562. 563. 574

Picc. {
Fl. 1,2
3
Ob. 1,2
3
S. cl.
Cl. 1,2
3
Bcl.
C. cl.
Bsn. 1,2
C. Bsn.
ASX 1,2
TSX
BSX
1,2
Hn.
3,4
1,2
Tr. 1
3
1,2
Tbn
3
B.Tbn
Eur 1,2
Tba 1,2
DB
Pno. {
Tim. {
1
Perc.
2
3,4

78.

564-

565.

566 -

567.

568

569.

suddenly a bit

572. slower

570

571-

573.

574.

79.

Picc. { 6 3

Fl. 1.2 3

Ob. 1.2 3

Sopr. { 6

Cl. 1.2 3

B. Cl. 2

CB.CL.

Bsn. 1.2 2

CBSn. 2

ASX 1.2 3

TSX 2

Bsx. 2

Hn. 1.2 3.4 { 2 3

Tpt. 1.2 3

Tbn. 1.2 3

Btbn. 2

Euf. 1.2 2

Thdr. 1.2 2

DB 2

Pno. { 1 4

Org. { 6 2

Timpani. 2

Perc. 1 2

3.4

80.

575.

576 -

577-

578-

Picc.

Fl. 1,2

Oboe 1,2

Eb cl.

C cl. 1,2

B cl.

OBCL

Bsn 1,2

CBsn

ASX 1,2

Tsx

Bsx

Hn. 1,2
3,4

Tpt 1,2

Thm. 1,2

BThm

En 1,2

Tba 1,2

DB

Pno.

org.

Timpani

1

2

3

4

579.

580.

581.

582.

583.

Picc. { G4

Fl. 1,2 3 { G4

Ob. 1,2 3 { G4

Eb cl. { G4

Cl. 1,2 3 { G4

B cl. { G4

C B cl. { G4

Bsn 1,2 { G4

C Bsn { G4

ASX 1,2 { G4

Tsx { G4

BSX { G4

Hn. 1,2 { G4

3,4 { G4

Tpt 1,2 3 { G4

Tbn 1,2 3 { G4

B Tbn { G4

Eu 1,2 { G4

Tbat 1,2 { G4

DBS { G4

Pno. { G4

Org. { G4

Timp. { G4

1 { G4

2 { G4

3 { G4

4 { G4

82.

583.

584.

585.

586.

587.

Picc. {

Fl. 1,2 { 3

Ob. 1,2 { 3

Eb cl.

C. 1,2 { 3

Bcl.

G3cl.

Bsn 1,2 {

Bsn 2.

ASX 1,2 {

TSX {

BSX {

Hn. { 1,2

3,4 {

Tpt 1,2 { 3

Bsn 1,2 { 3

Btbn {

Ecn 1,2 {

Tbas 1,2 {

DB {

Pno. {

(Ctn) {

org. {

Timp. {

Perc. { 1

2

3

4

Sn. Dr.

T.Tam.

P. cresc.

I.V.

* [.....]

* [.....]

* [.....]

* 3 sets of Toms:
2 Bongos
sm. Tom
med. Tom
L. Tom

588.

589.

590

591.

83.

Picc.

Ft. 1,2
3

Ob. 1,2
3

EbCl.

Ct. 1,2
3

Bcl.

Cbcl.

Bsn 1,2

Cbsn

ASX 1,2

Tsx

BSX

Hn.
1,2
3,4

Tpt. 1,2
3

Tbn 1,2
3

Btbn

Eur 1,2

Tba 1,2

DB

Pno.

Org.

Timp.

Perc.

84-

592

593.

594.

595.

Picc. {

Ft. 1,2 { 3

Ob. 1,2 { 3 (ava) -

Eb CL

Ct. 1,2 { 3

B.C. { 2i always accented

C.B.C. { 2i always accented

Bsn 1,2 { 2i always accented

C.Bsn { 2i always accented

ASX 1,2 { 2i

TSX { 2i always accented

BSX { 2i always accented

Hn. { 1,2 2i Tan

3,4 { 2i ff

Tpt 1,2 { 3

Tbn. 1,2 { 3

B.Tbn { 2i

Eng. 1,2 { 2i always accented

Tba 1,2 { 2i always accented

DB { 2i always accented

Pno. { 2i always accented

Oba: { 2i

Org. { 2i

Timp. { 2i

1 { 2i

2 { 2i

3 { 2i

4 { 2i

Per. {

596.

597.

598.

599.

600

85.

Picc. {

Ft. 1,2 3

Ob. 1,2 3

(8va) {

Ebccl

Cl. 1,2 3

Bcl

Cbcl

Bsn 1,2

Cbn

ASx 1,2

Tsx

Bst

1,2

Hn. 3,4

Tpt 1,2 3

Tbn 1,2 3

Btbn

Eur 1,2

Tha 1,2

DB

Pno. (8va) -

Org. {

Timp. {

Perc. {

86. 601. 602. 603. 604. poco accel...
 3/4 3/4 3/4 3/4

Picc.
 Fl. 1,2
 Ob. 1,2
 Eb CLC
 Cl. 1,2
 Bcl.
 CBCLC
 BSax 1,2
 CBSax
 TSX 1,2
 TSX
 BSX
 1,2 Hn.
 3,4
 Tpt. 1,2
 Tbn 1,2
 BBbn
 Eu 1,2
 Tha 1,2
 DB
 Pno.
 org.
 Timp.
 1
 2
 3
 4
 Perc.

88.

610

611-

612-

613.

614.

Picc.

Flt.1,2

Ob.1,2

Scll.

Cl.1,2

B.C.

C.B.C.

Bsn.1,2

C.Bsn.

ASx1,2

TSx

BSx

Hnr.

3,4

Tpt.1,2

Tbn.1,2

Tbn.3

13Tbn

Eur.1,2

Tba.1,2

DB

Pno

org.

Timp.

1

2

3

4

This section contains five staves of handwritten musical notation for various instruments. The instruments listed on the left are: Picc., Flt.1,2, Ob.1,2, Scll., Cl.1,2, B.C., C.B.C., Bsn.1,2, C.Bsn., ASx1,2, TSx, BSx, Hnr., 3,4, Tpt.1,2, Tbn.1,2, Tbn.3, 13Tbn, Eur.1,2, Tba.1,2, DB, Pno, org., Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The notation includes various note heads, stems, and rests, with some markings like 'ff' and dynamics like 'p' and 'f'.

This section continues the handwritten musical score for measures 610 through 614. The instruments listed on the left are identical to the previous section. The notation shows a continuation of the musical patterns, with specific markings like 'marcato' and dynamic changes such as 'ff' and 'p'.

627. 628. 629. 630. 631. 91.

Picc. {

Fl. 1,2 {

06. 1,2 {

ECL {

Cl. 1,2 {

BCL {

CBCL {

Bsn 1,2 {

UBsn {

ASX 1,2 {

Tsx {

Bsx {

Hn. 1,2 {

3,4 {

TPT 1,2 {

Tbn 1,2 {

Btbn {

Sn 1,2 {

Tba 1,2 {

DB {

Pno. {

Org. {

Timp. {

Perc. {

1

2

3

4

636. 637. 638. 639. 93-

Picc. 3
 Fl. 1,2 3
 Ob. 1,2 3
 Eb Cl.
 Cl. 1,2 P cresc.
 Cl. 33 P cresc?
 B.C.P.
 C.B.C.P.
 B.S.M. 1,2
 C.B.S.M.
 A.S.X. 1,2
 T.S.X.
 B.S.X.
 cuirré
 1,2 Hn.
 3,4
 Tpt. 1,2 3
 Tbn. 1,2 3
 B.Tbn.
 Evt. 1,2
 Tba. 1,2
 DB
 (P. 22c)
 Pno
 Timp.
 1
 2
 Perc.
 3
 4 Sus. Cym.
 1 sn. or. stk.
 l.h. - open/damp ad lib
 Improv.
 Latin rhythm

94.

640

641-

642.

643.

Picc. { 6/3 1/4

Ft. 1,2 3 { 4 - 7/8 - 7/8 b7/8 - 7/8 #7/8

Ob. 1,2 3 { 6 1,2 a2 3. 7/8 - 7/8 7/8 7/8

Sax { 6 7/8 7/8 7/8 7/8

Cl. 1,2 3 { 6 7/8 7/8 7/8 7/8

Bcl. 2 { 2: 7/8 7/8 7/8 7/8

CBCl. 2 { 2: 7/8 7/8 7/8 7/8

Bsn 1,2 { 2: 7/8 7/8 7/8 7/8

Obsn { 2: 7/8 7/8 7/8 7/8

ASx 1,2 { 6 7/8 7/8 7/8 7/8

Tsx { 2: 7/8 7/8 7/8 7/8

Bsx { 2: 7/8 7/8 7/8 7/8

Hn. 1,2 3,4 { 6/3 4/4

Tpt 1,2 3 { 6 7/8 7/8 7/8 7/8

Tbn 1,2 3 { 2: 7/8 7/8 7/8 7/8

13Tbn { 2: 7/8 7/8 7/8 7/8

Eur 1,2 { 2: 7/8 7/8 7/8 7/8

Tba 1,2 { 2: 7/8 7/8 7/8 7/8

DB { 2: 7/8 7/8 7/8 7/8

Pno. { 6/3 4/4

Timpani { 2: 7/8 7/8 7/8 7/8

Perc. { 1 2 3 4

96.

649. 650. 651. 652. 653. 654. *all = sempre staccato*

Picc. {
Fl. 1,2
3 {
Ob. 1,2
3 {
E♭ cl.
1,2 {
Cl.
3 {
Bcl.
T: 2 g. f. d. fp d. fp d. fp d. fp d. fp d. fp
CCLC.
Bsn 1,2 {
Cbsn {
ASX 1,2 {
TSX {
BSX {
1,2 Hn.
3,4 {
THT 1,2
3 {
Tbn 1,2
3 {
BTbn {
En 1,2 {
Tba 1,2 {
DB. (Pizz.) 1.v.
Pno. sim. {
Timpani {
Perc. 1 Toms T.O.R.
2 f sforz.
3 f sforz.
4 f

all = sempre staccato

655.

656.

657.

658.

659.

97.

Picc.

Fl. 1,2
3

Oboe 1,2
3

Eb Cl.

C. 1,2
3

B cl.

Crcl. d.
(Bba)

Bsn 1,2

Cbsn

ASX 1,2

TSX

BSX

Hn. 1,2
3,4

Tpt. 1,2
3

Tbn 1,2
3

Btbn

Eut. 1,2

Tba 1,2

DB

Pno.

Timp.

1

2

Perc.

3

4

xyl.

mf

98.

660

661-

662

663.

664-

Picc. {

Fl. 1,2 { 3

Fl. 1,2 { 6

Oboe 1,2 { 3

Eb Cl.

Cl. 1,2 { 3

B.C. { 2

C.B.C. { 2

Bsn 1,2 { 2

C.Bsn { 2

ASx 1,2 { 2

T.Sx { 2

B.Sx { 2

Hn. 1,2 { 3

Hn. 3,4 { 2

Tpt 1,2 { 3

Tpt 1,2 { 6

Tbn 1,2 { 3

B.Tbn { 2

Eup 1,2 { 2

Tba 1,2 { 2

DB { 2

Pno. { 3

Pno. { 4 ff hammered

Timpani { 2

Vib. { 1 (Vibe)

Perc. { 2 f (no ped.)

Perc. { 3

Perc. { 4

665.

Picc. { G1
Fl. 1,2 3 { G1
Ob. 1,2 3 { G1
Ebd. 1,2 { G1
Cl. 3 { G1
Bcl. { G1
Cbc. { G1
Bsn. 1,2 { G1
Obsn. { G1
Asx 1,2 { G1
Tsx { G1
BSX { G1
Hn. 1,2 { G1
3,4 { G1
Tpt. 1,2 3 { G1
Tbn. 1,2 3 { G1
Btbn. { G1
Eun. 1,2 { G1
Tba 1,2 { G1
DB { G1
Pno. { G1
Timp. { G1
Perc. 1 { G1
2 { G1
3 { G1
4 { G1

666.

1.2 a2 soh

667.

3 4

668.

ff

669.

ff

99.

Sus. Cym. i sn. Dr. Stk. 1.4. open/damp ad lib Improv. Latin rhythm

100.

670.

671.

672.

673.

674.

675.

Picc. {

Ft. 1,2 { 3

Ob. 1,2 { 3

Ebd. {

Cl. { 1,2 3

Bcl. {

OBCL. {

Ssn. 1,2 {

CBSM {

ASX 1,2 {

Tsx {

BSX {

Hn. { 1,2 3,4

TPT 1,2 { 3

Tbn. 1,2 { 3

BTbun {

Eu 1,2 {

Tba 1,2 {

DB {

Pno. {

Tim. {

Perc. {

Sn. Dr. T. Toms,
SUS. Cymns.

Sn. Dr. STKS.

Improv.

f Latin, jazz, or
rock style

676.

677.

678.

679

680

101.

P.cc. {

Fl. 1,2 3 {

Ob. 1,2 3 {

Sax 1,2 {

Bcl. {

CBrcl. {

Bsn 1,2 {

Cbsn {

ASx 1,2 {

Tsk {

Bsx {

Hn. 1,2 {

3,4 {

Tpt. 1,2 {

Tbn 1,2 3 {

BTbn {

Ecn 1,2 {

Tba 1,2 {

DB {

Pno. {

Temp. {

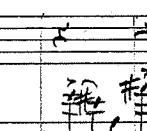
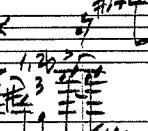
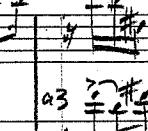
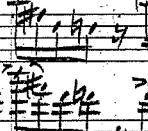
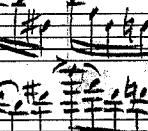
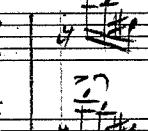
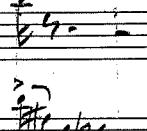
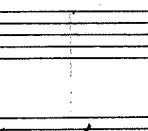
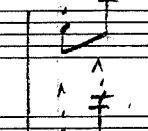
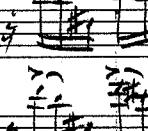
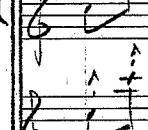
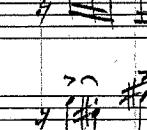
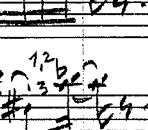
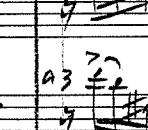
1 {

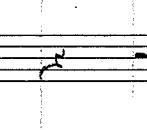
2 {

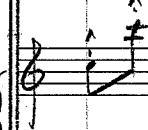
3 {

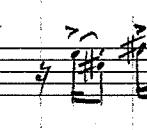
4 {

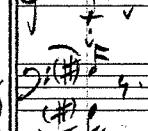
102. 681. 682. 683. 684.

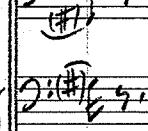
Picc. 
 Fl. 1,2 
 3 
 Ob. 1,2 
 3 
 2b Cl. 
 Cl. 1,2 
 3 
 Bcl. 
 Cbcl. 
 Bass 1,2 
 (Bass 3) 
 Bassoon 
 ASX 1,2 
 TSX 
 BSX 

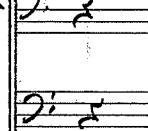
 1,2 
 Hrn. 3,4 

 Tpt. 1,2 

 Tpt. 3 

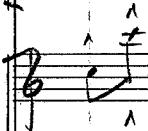
 Tbn 1,2 
 (Tbn 3) 

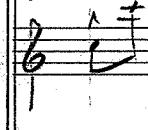
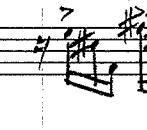
 BTbn 

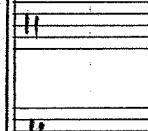
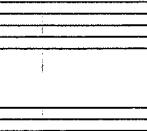
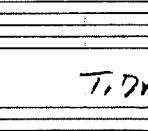
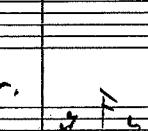
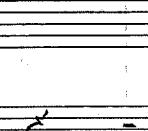
 Ens 1,2 

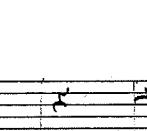
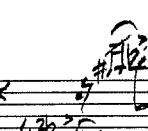
 Tba 1,2 

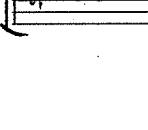
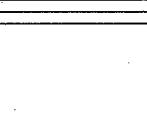
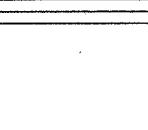
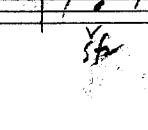
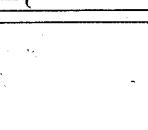
 DB 

 Pno. 

 Timpani 
 1 
 2 

 Perc. 
 1 
 2 
 3 
 4 

681. 
 682. 
 683. 
 684. 

T. Dr. 
 ff 
 ff 
 ff 
 ff 

685.1 686. 687. 688.

Picc. {
Fl. 1,2 3 {
Ob. 1,2 3 {
S. cl. {
C. cl. 3 {
Bcl. {
sim.
CB cl. {
Bsn. 1,2 {
sim.
CBSn {
ASx 1,2 {
TSX {
BSX {
1,2
Hn. 3,4 {
1,2
TM. 3 {
Thm. 1,2 3 {
Bibm {
Eut. 1,2 {
Tba. 1,2 {
DB {
Pno. {
sim.
(solo) {
Timpani {
1
2
3
4
Perc.

694. 695. 696. 697. 105.

Fl. 1,2
3

Ebcl.

Cl. 1,2
3

Tpt. 1,2
3

Hn. 1,2

Tbn. 1,2
2:

Pno.

Perc.
1
2

(vibes)

Harmon muted stems in

pp

p

pianoforte

Xyl. solo

pianoforte

698. 699. 700. 701. 702.

Fl. 1.

Tpt. 1,2
3

Hn. 1,2

Tbn. 1,2
2:

Pno.

Perc.
1
2

poco

pp

solo

pianoforte

sim.

(hs)

loco

vibe

pp

703. 704. 705. 706. 707.

Fl. 1.

Pno.

Perc. 1

solo

pp

piano

708. 709. 710. 711.

Pno.

piano

dim.

ppp

christus, der uns segnet macht

106. $\text{I} = \text{ca} 52$

712.

713.

714.

715.

Picc.

Fl. 1, 2

A. Fl.

C. 1, 2

C. 3

Hp.

"the babies"

audible take time

716.

717.

718.

719.

24

720.

721.

722.

723.

24

724.

725.

726.

727.

728.

729.

730.

731.

732.

733.

734.

735.

736.

737.

738.

739.

740.

741.

742.

743.

744.

745.

746.

747.

748.

749.

750.

751.

752.

753.

754.

755.

756.

757.

758.

759.

760.

761.

762.

763.

764.

765.

766.

767.

768.

769.

770.

771.

772.

773.

774.

775.

776.

777.

778.

779.

780.

781.

782.

783.

784.

785.

786.

787.

788.

789.

790.

791.

792.

793.

794.

795.

796. <img alt="Handwritten musical score for Picc., Flutes 1 and 2, Alto Fl

108. 729. 730. 731. 732. 733. 734.
 suddenly faster
 $d = \text{ca.} 96$
 no break

Picc. 1.2
 Fl. 3
 Ob. 1.2 3
 Eb Cl.
 Cl. 1.2 3
 B.C. 1
 C.B.C. 1
 Bass 1.2
 C.Bass
 ASX 1.2
 TSX
 BSX
 Hu. 1.2 3.4
 T.H. 1.2 3
 Thn. 1.2 3
 BTbn.
 Ecn. 1.2
 Tba. 1.2
 DB
 Hp
 Trmp.
 Perc. 1
 2
 3
 4

Vibe

ff ped. red. red.

Suddenly
Somewhat slower

735.

736.

737.

738.

739.

740

741.

109.

Picc.

Ft. 1,2

Fl. 3

Ob. 1,2 3

Eb CL

Ct. 1,2 3

BCL.

CBCL.

Bsn 1,2

OBsn

ASX 1,2

TSX

BSX

Hn. 1,2 3,4

TPT 1,2 3

Tbn 1,2 3

BTbn

En. 1,2

Tba 1,2

DR

Organ

Timpani

Perc. 1

Perc. 2

Perc. 3

Perc. 4

This is a handwritten musical score for orchestra and percussion. The score is organized into eight systems, each containing seven staves. The instruments are grouped into families: Piccolo, Flutes, Clarinets, Bassoon, Oboe, Bassoon, Horns, Trombones, Tuba, Bass Trombone, Euphonium, Tuba, Double Bass, Organ, and Timpani. The first system starts with a dynamic of *p*, followed by *p sub*. The second system begins with *p sub*, followed by *p*. The third system starts with *p sub*, followed by *p*. The fourth system starts with *p*, followed by *cresc grad.*. The fifth system starts with *p*, followed by *cresc grad.*. The sixth system starts with *p*, followed by *cresc grad.*. The seventh system starts with *p*, followed by *cresc grad.*. The eighth system starts with *p*, followed by *cresc grad.*. The score includes various dynamics such as *ff sempre*, *ff sostenuto*, and *arco*. The score also includes performance instructions like "balance, but don't override ff" and "Ped. ff". The score ends with a dynamic of *cresc grad.*

110. 742. 743. 744. 745. 746. 747. 748.

Picc. {

 Fl. 1,2 3 {

 Ob. 1,2 3 {

 Scl. {

 Cl. 1,2 3 {

 Bcl. {

 Cbcl. {

 Bsn 1,2 {

 Ubsn {

 ASX 1,2 {

 Tsx {

 BSX {

 Hn. 1,2 3,4 {

 Tpt 1,2 3 {

 Tbn. 1,2 3 {

 Btbm {

 Snr 1,2 {

 Tba 1,2 {

 DB {

 Organ {

 Timp. {

 Perc. 1 {

 Perc. 2 {

 Perc. 3 {

 Perc. 4 {

112.

756.

757.

758.

759.

760

761.

762.

763.

Picc. { 8 3

Ft. 1,2 { 4 6

Ob. 1,2 { 8 3

Eb Cl. { 6 8

Clt. 1,2 { 8 3

B.Cp. { 2' d.

CBcl. { 2' f.

Bsn. 1,2 { 2' d.

Cbsn. { 2' d.

ASx 1,2 { 2' d.

TSX { 2' f.

BSX { 2' d.

Hn. { 1,2 3,4

Tpt. 1,2 { 2' a3

Tbn. { 1,2 3

BBbn. { 2' d.

Eu 1,2 { 2' d.

Tba 1,2 { 2' f.

DB { 2' d.

Org. { 2' 3,4

Timp. { 2' d.

Perc. { 1 2 3 4

764

765.

766.

767.

768.

113.

113.

D. ccc. {

Fl. 1,2 3 { a3

Ob. 1,2 3 { ff = a3

Eb cl. { 93 ff >

C. l. 1,2 3 { ff 5

Bcl. { 2. f. d. FP

CBcl. { 2. scratch, f. fp cresc.

Bsn 1,2 { 2. f. fp cresc.

Cbsn { 2. f. fp cresc.

ASX 1,2 { 2. f. fp cresc.

Tsx { 2. f. fp cresc.

Bsx { 2. f. fp cresc.

Hn. 1,2 { f. fp cresc.

3,4 { f. fp cresc.

Trit. 1,2 3 {

Tbn 1,2 { f. fp cresc.

3 { f. fp cresc.

Bbhn { f. fp cresc.

Eur. 1,2 { f. fp cresc.

Tba 1,2 { f. fp cresc.

DB- { f. fp cresc.

Org. { f. fp cresc.

Timp. { 2. f. fp f. fp f. fp f. fp cresc.

Perc. 1 { 6 (Vibes)

2 { 6 ff ped smpre 5 6

3 { H

4 { H

115.

accel. grad.

777. 778. 779. 780. 781. 782. 783. 784.

Picc. Fl. 1.2
ob. 1.2
EBCP
Cl. 1.2
BCL.
CCL.
BSN 1.2
CBSN
ASX 1.2
TSX
BSX
Hn 1-4
Hn.
TMF 1.2
Tbn 1.2
BTrbn
Etr 1.2
Tba 1.2
DB
Pno.
Org.
Timp.
Perc.

fast d: ca 172

792.

793.

794-

795-

117.

Picc

Fl. 1,2
3

Ob. 1,2
3

Ebu

Cl. 1,2
3

Bcl.

CBr.

Bsn 1,2

Cbsn

ASX 1,2

Tsx

Bsx

Hn. 1-4

Tpt. 1,2
3

Tbn 1,2
3

BTbn

Etr 1,2

Tba 1,2

DB

Pno.

Org.

Timpani

Perc.

801. 802. 803. 804. 805. 806.

Picc. Fl. 1,2 Ob. 1,2 Sbd. Cl. 1,2 B.C. Bsn. ASx 1,2 TSX/Bsx Hn. 1,2 Tpt 1,2 Tbn 1,2 STbn Ecn 1,2 Tba 1,2 DB Pno. Org. Timpani Perc.

801. 802. 803. 804. 805. 806.

(a3) ff ff

(a3) ff

ff no vib

1 only

sim.

ped.

5 Gongs - lg. to sm. hd. temp. maf.

ff

813. 814. 815. 816. 817. 818. 121.

Picc. { 8va -

Fl. 1,2 { 8va -

Ob. 1,2 { 8va -

Sax { 8va -

C. 1,2 { 8va -

B.C. { Sim.

B.C. { D. d.

C.B.C. { D.

Bsn. 1,2 { D. d.

Bsn. { D. d.

ASX 1,2 { 8va -

TSX { F. ♫ -

Hn. { 8va -

3,4 { Sim.

Tpt 1,2 { D. d.

Tbn 1,2 { F. ♫ -

BTbn { D. d.

Eu 1,2 { F. ♫ -

Tba 1,2 { (2) Sim.

DB { D. d.

Pno. { 8va -

(8va) - - - - -

org. { D. d.

brilliant

Timp. { D. d.

8va - Sust. -

Perc. { 8va -

2 { X o

3 { X o

4 { X o

122.

819.

820

821.

822.

823.

824.

825.

Picc. (8va) -

Ft. 1,2 3

Ob. 1,2 3

Ebc

Ccl. 1,2 3

Bcl d. d. d. d. d. d.

Gbc

Bsn. 1,2 d. d. d. d. d. d.

Obsn. d. d. d. d. d. d.

Asx. 1,2

Tsx

Bsx

Hn 1,2 3,4 a2

Tpt. 1,2 3

Thn. 1,2 3

BTrn d. d. d. d. d. d.

En. 1,2

Thd. 1,2

DB

Pno

Org. 8va

Timp. d. d. d. d. d. d.

1 (8va) -

2

3

Perc. BDR

4

826. 827. 828. 829. 830. 831. 832. 833.

P.cc. (Ova) -

Fl. 1,2 3

ob. 1,2 3

26cl

cl. 1,2 3

Bcl

CBCl

Bsn 1,2

CBSn

ASX 1,2

Tsx

BSx

Hn. 1,2 3,4

Tpt. 1,2 3

Tbn 1,2 3

Ptbn

Eut 1,2

Tha 1,2

DB

Pno

org.

Timpani

Perc.

123.

Detailed description: This is a handwritten musical score for orchestra and percussion. The score is organized into measures numbered 826 through 833. The instrumentation includes Piccolo (P.cc.), Flute 1/2 (Fl. 1,2), Oboe 1/2 (ob. 1,2), Bassoon 1/2 (Bsn 1,2), Clarinet 1/2 (Cl. 1,2), Bassoon/CBCL (CBSn), Bassoon/ASX, Bassoon/Tsx, Bassoon/BSX, Horn 1/2 (Hn. 1,2 3,4), Trombone 1/2 (Tbn 1,2 3), Bass Trombone (Ptbn), Double Bass (DB), Piano (Pno), Organ (org.), and Timpani (Timpani). The score uses standard musical notation with stems, clefs, and rests. It includes various dynamics such as forte (f), piano (p), and mezzo-forte (mf). Articulation marks like staccato dots and slurs are present. Performance instructions include 'arco' for strings and 'BDR.' (Bass Drum Roll) for the timpani. Measures 826-828 show woodwind entries with sixteenth-note patterns. Measures 829-830 feature brass entries with sustained notes and sixteenth-note patterns. Measures 831-833 conclude with woodwind entries and sustained notes. The score is written on multiple systems of five-line staff paper.

poco accel.

in one
d.=ca60

124. 834. 835. 836. 837. 838. 839. 840 841.

Picc. {

Ft. 1,2 3 {

Ob. 1,2 3 {

EbCl. {

Cl. 1,2 3 {

Bcl. {

OBCl. {

Bsn 1,2 {

Cbsn {

ASx 1,2 {

Tsx {

Bsx {

Hn 1,2 {

3,4 {

Tpt. 1,2 3 {

Tbn 1,2 3 {

Btbn {

Eut. 1,2 {

Tba 1,2 {

DB {

Pno. {

Org. {

Timpani {

Perc. {

1 2 3 4

Lg. Sus. Cym. cresc. ff amp ok

842.

843.

844.

845.

846.

847.

848.

849.

850

125.

Picc. {

Ft. 1,2
3

Ob. 1,2
3

Eb Clp {

Cl 1,2
3

Bcl {

Cb Clp {

Bsn 1,2 {

Cbsn {

ASX 1,2 {

TSX
BSX {

Hn 1,2
3,4 {

Tpt 1,2
3

Thn 1,2
3

BTbn {

En 1,2 {

Tba 1,2 {

DB {

Pno. {

org. {

Timp. {

1

2

3

4

Lg. Sns. Cym.

p cresc.

f dim.

126. 851. 852. 853. 854. 855. 856. 857. 858. 859.

Picc. {
 Fl. 1,2
 3 {
 Ob. 1,2
 3 {
 Eb Cl.
 Cl. 1,2
 3 {
 B.Cle.
 CB.Cle
 Bass. 1,2 {
 C.Bass.
 ASX 1,2 {
 TSX
 BSX {
 1,2 {
 Hn.
 3,4 {
 THT 1,2
 3 {
 Tbn 1,2
 3 {
 BTbn {
 Eut 1,2 {
 Tba 1,2 {
 DB {
 Pno. {
 org. {
 Timp. {
 1
 2
 Perc.
 3
 4

128.

869.

870

871.

872.

873.

874.

875.

876.

877.

878.

Picc.

Ft. 1,2

Ob. 1,2

Sax Q

Ct. 1,2

Bcl.

CBCL

Bsn 1,2

CBSh

ASx 1,2

Tsx
BSX

Hn
3,4

Tpt 1,2

Tbn 1,2

Bbtrn

Eur 1,2

Tba 1,2

DB

Pno.

org.

Timpani

1

2

3

4

cresc. very gradually

d=d

879. 880. 881. 882. 883. 884. 885. 886.

Picc. {
 Fr. 1,2
 3
 Ob 1,2
 3
 Eb cl.
 {
 cl. 1,2
 3
 B cl.
 {
 O cl.
 Bsn 1,2
 {
 Bsn
 {
 ASX 1,2
 {
 TSX
 BSX
 {
 1,2
 Hn.
 {
 3,4
 {
 Tpt 1,2
 3
 Thn 1,2
 3
 BTbn
 {
 Eun 1,2
 {
 Tba 1,2
 {
 DB
 {
 Pno. {
 Org. {
 Timp.
 {
 Perc. {
 1
 2
 3
 4

B.D.R. Timpanali.
 P cresc grad.
 (mf cresc grad.)

5
 2

130. *d=ca 60 (same tempo)*
 887. 888. 889. 890. 891. 892. holding back...
 42

P.cc. { 65 3
 Fl.1.2 { 62 2
 06.1.2 { 6 3
 Eb cl. { 6 2
 Cl.1.2 { 6 3
 Bcl. { 2 2
 Cbl. { 2 2
 Bsn.1.2 { 2 2
 Cbsn. { 2 2
 ASx.1.2 { 2 2
 TSX
 BSX { 2 2
 1.2 Hn. { 65 2
 3.4 T. { 2 2
 (dots in) Tpt.1.2 { 6 3
 Tbn.1.2 { 2 3
 BTbn. { 2 2
 Eut.1.2 { 2 2
 Tha.1.2 { 2 2
 DB { 2 2
 Pno. { 65 2
 Org. { 6 2
 Timp. { 2 2
 1 2
 Perc. { 3 4

892. holding back...
 42

1.1 V.
 FF

... in tempo
893.

131.

893.

894-

895-

896.

897.

898.

132. always accented

899.

900

901.

902.

903.

904-

Picc. { G
(8va) 2

Fl. 1,2 { B
B 3

Oboe 1,2 { B
B 3

Sax. C { B
B 3

Ct. 1,2 { D
D 3

Bcl. { D
D 3

CBCl { D
D 3

Bsn 1,2 { D
D 3

Cbsn { D
D 3

ASX 1,2 { D
D 3

Tsx { D
D 3

BSX { D
D 3

Hn. { 1,2 D
3,4 D 3

Tpt 1,2 { G
G 3

Tbn 1,2 { D
D 3

SBtn { D
D 3

Etr 1,2 { D
D 3

Tba 1,2 { D
D 3

DB { D
(8va) 3

Pno { D
D 3

Org. { G
G 3

Temp. { D
D 3

Perc. 1 { F
Psub

Perc. 2 { F
cresc. grad.

Perc. 3 { F

Perc. 4 { F

T.D.Y.

rot. mallets measured 16ths;
not a roll

f

905. 906. 907. 908. 909. hold back...

Picc. {

Fl. 1,2 { 3

Ob. 1,2 { 3

EbCl.

Ct. 1,2 { 3

Bcl.

UBCl.

Bsn 1,2 { 3

Asn 1,2 { 3

Tsx Bsx {

Hn { 1,2

3,4 { 2

Tpt 1,2 { 3

Tbn 1,2 { 3

BTrn

Eur 1,2 { 3

Tba

DB

Pno. { 2

org. { 2

Timp. { 2

Perc. { 1

2

3

4

4
2

(a2)

(a2)

(1,2)

(3)

A2

Bb2

ff

cresc. grad.

(mf cresc.)

p.sus

134.

stretch
ad lib... in tempo

910

911.

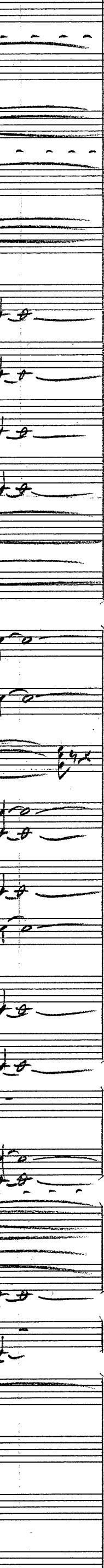
912.

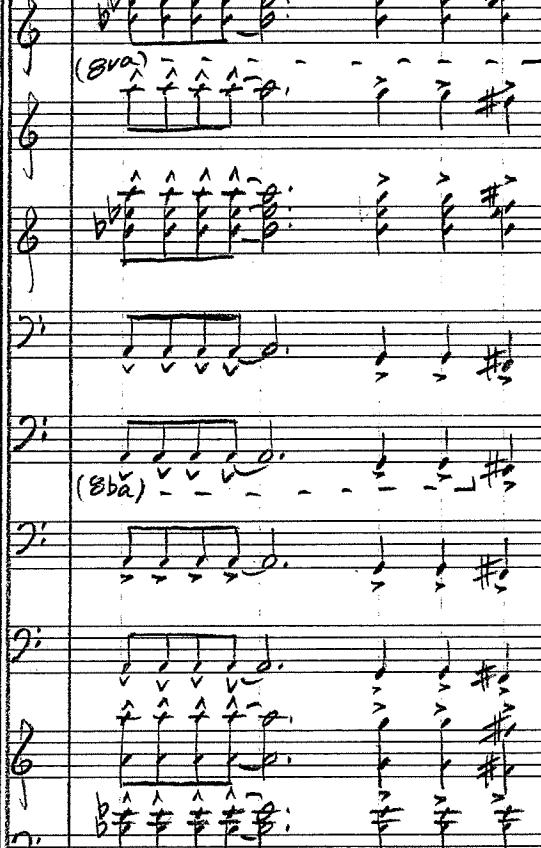
913.

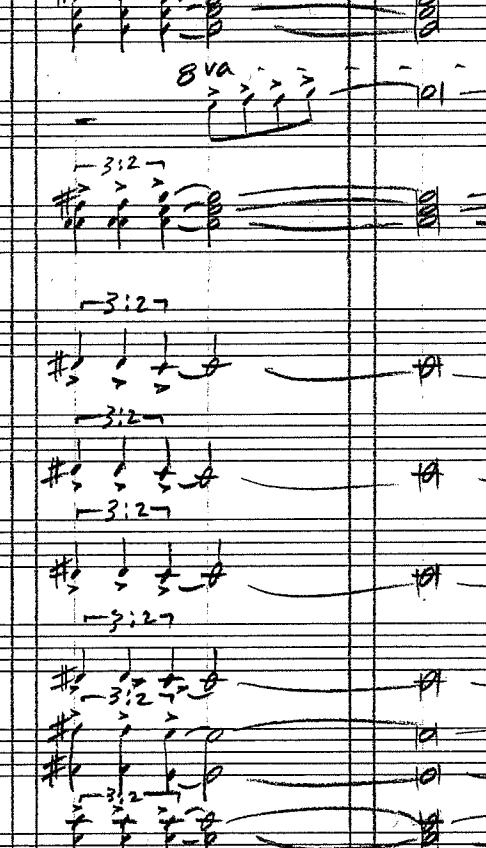
Picc. { 

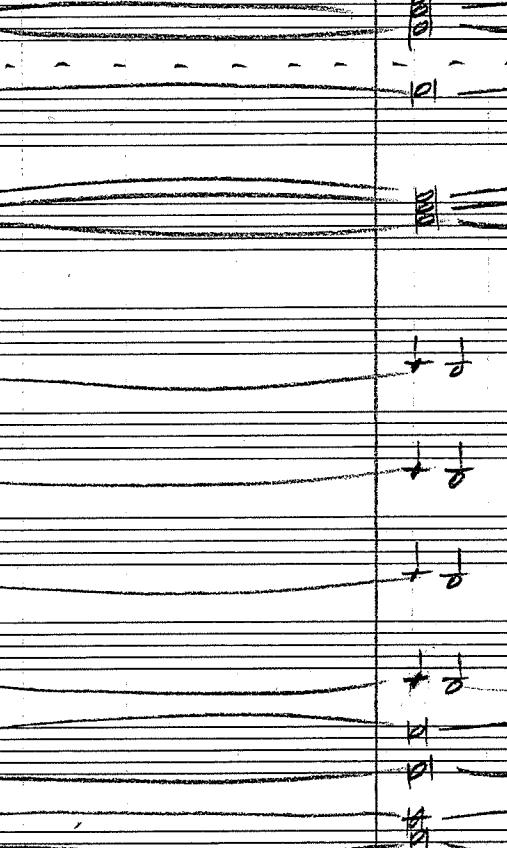
Fl. 1,2 { 

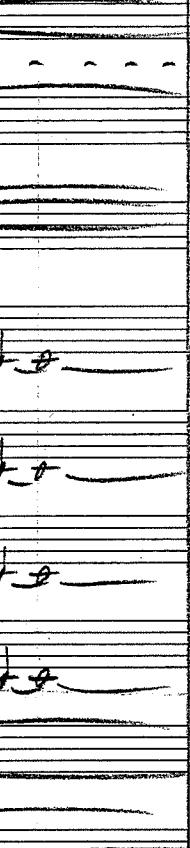
Oboe 1,2 { 

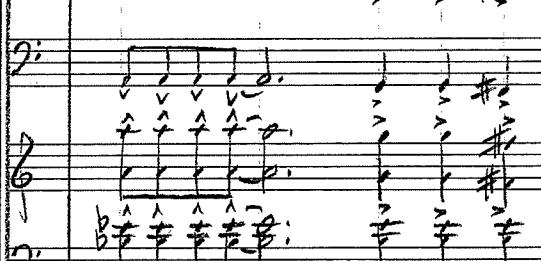
Sax 10 { 

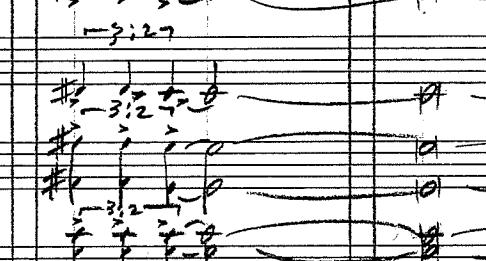
Ct. 1,2 { 

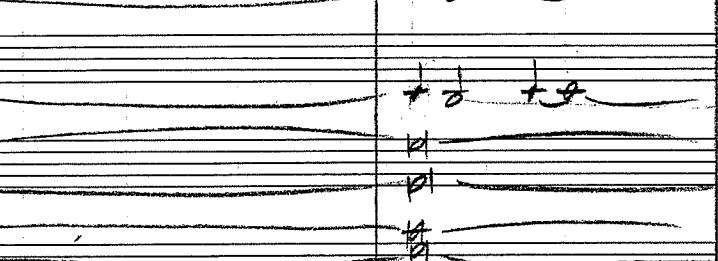
B.C. { 

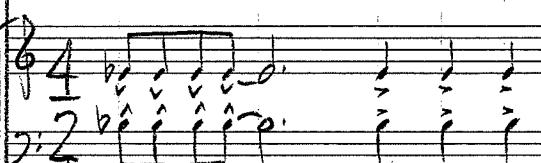
OB.C. { 

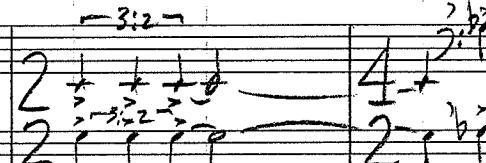
B.Sn 1,2 { 

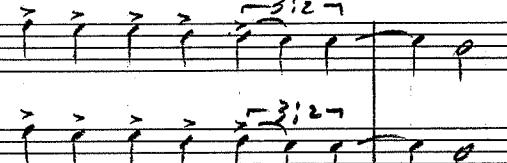
CBSn { 

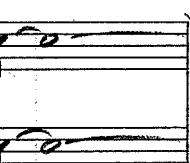
ASn 1,2 { 

TSX { 

Hn. { 

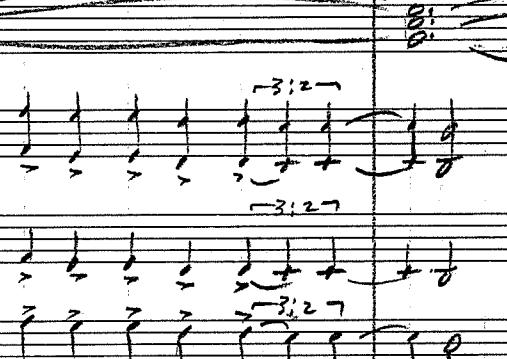
Tpt 1,2 { 

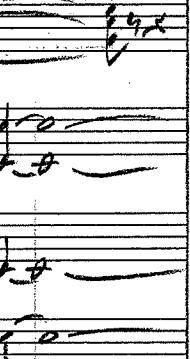
Tbn 1,2 { 

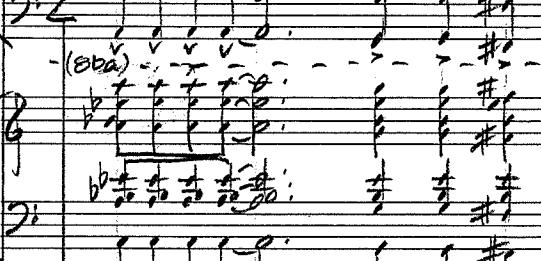
BBbn { 

Euv. 1,2 { 

Tba 1,2 { 

DB { 

Pno. { 

Org. { 

Timp. { 

Perc. { 

sustained tones: breathe as needed

Missoula, MT 11-5-93

