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Awake, You Sleepers!

For Trumpet & Wind Ensemble

Laurence Bitensky

Awake, You Sleepers!

For Trumpet & Wind Ensemble

Ca. 17'

for

John Hagstrom

with special thanks to

Vince DiMartino

Premiered on July 2, 2002
2002 International Trumpet Guild Conference, Manchester, England

John Hagstrom, trumpet

Royal Northern College of Music Wind Orchestra
Tim Reynish, conductor

This piece was made possible by a grant from the Fromm Music Foundation.

Notes

I Tekiah

" . . . as morning dawned, there was thunder and lightning and a dense cloud over the mountain; there was a loud shofar blast, and all the people in the camp trembled."
(Exodus 19:16)

II Shevarim

"The great shofar is sounded, and a still small voice is heard."
(excerpt of the Unetaneh tokef prayer, attributed to Rabbi Amnon of Mainz)

III Teruah

"Awake you sleepers! Awake from your sleep! You slumberers, awake from your slumber!"
(Maimonides, Hilkhot Teshuvah III. 4)

The ancient instrument known as the shofar, or ram's horn, has a special place in the Jewish tradition. Legend recounts that its sound was heard at the giving of the Ten Commandments at Mt. Sinai, the tumbling walls of Jericho, as a call for battle, and that its sound will be heard to herald a messianic era. The instrument has survived through post-Biblical and contemporary times and features prominently in the liturgy of Rosh Hashanah, the Jewish New Year. The blowing of the shofar in the Rosh Hashanah service is a call for repentance, symbolically awakening the sleeper from a moral and spiritual slumber.

Each of the three movements of *Awake, You Sleepers!* is based on one of the three calls associated with the blowing of the shofar. Tekiah is a long note rising in pitch; shevarim is three shorter notes; and teruah is a long repeated staccato blast. Each movement is also preceded by well-known verses from the Rosh Hashanah liturgy.

Much of the music for *Awake, You Sleepers!* is based on Rosh Hashanah motives and melodies that occur in the German/East-European musical tradition.

Laurence Bitensky

Instrumentation

Piccolo

Flute 1-2 (Flute 2 doubling Alto Flute)

Oboe 1-2

English Horn

Bb Clarinet 1 (doubling Eb Clarinet)

Bb Clarinet 2-3

Bb Bass Clarinet

Bassoons 1-2

Eb Alto Saxophone 1-2

Bb Tenor Saxophone

Eb Baritone Saxophone

Horns 1-2

Horns 3-4

Solo Trumpet in C

Bb Trumpet 1

Bb Trumpet 2-3

Trombones 1-2

Bass Trombone

Euphonium 1-2

Tuba

Double Bass

Percussion 1

Slapstick, Suspended Cymbal, Tambourine, Timpani, Triangle

Percussion 2

Bass Drum, Maracas, Marimba, Large Rainstick, Tambourine, Triangle, Xylophone

Percussion 3

Crotales, Snare Drum, Tambourine, 4 Tom-Toms, Triangle,

Percussion 4

Glockenspiel, Snare Drum, Suspended Cymbal, Tam-Tam

Piano (doubling Celesta)

Score in C (All instruments sound as written except usual octave transpositions)

Performance notes

Awake, You Sleepers! is based on the free and supple improvisation of traditional Jewish chant, and some of its spirit of metrically-free improvisation should be maintained. The soloist and conductor should strive for a very fluid and flexible sense of tempo throughout, using much *rubato*.

The sections marked *ad libitum* should be played freely and unmetered by the soloist, particularly in the third movement. The conductor should give a cue at the beginning of each *ad libitum* section and at rehearsal letters within each *ad libitum* section. The conductor should begin conducting at the sections marked *a battuta*.

I Tekiah

" . . . as morning dawned, there was thunder and lightning and a dense cloud over the mountain; there was a loud Shofar blast, and all the people in the camp trembled."

Laurence Bitensky

$\text{♩} = 58$

The musical score consists of three staves of musical notation, each with a different key signature and time signature.

- Staff 1:** Key of G major, 2/4 time. Instruments include Piccolo, Flutes 1-2, Oboes 1-2, English Horn, Bb Clarinet 1, Bb Clarinets 2-3, Bb Bass Clarinet, Bassoons 1-2, Eb Alto Saxophones 1-2, Bb Tenor Saxophone, Eb Baritone Saxophone, Horns 1-2, and Horns 3-4. The score includes dynamic markings such as ff , mf , gliss. , and 3. .
- Staff 2:** Key of C major, 2/4 time. Instruments include Solo Trumpet in C, Bb Trumpet 1, Bb Trumpets 2-3, Trombones 1-2, Bass Trombone, Euphoniums 1-2, Tuba, and Double bass. The score includes dynamic markings such as ff , p , mf , pp , pizz. , arc. , and performance instructions like "1. solo; freely quasi gliss."
- Staff 3:** Key of F major, 2/4 time. Instruments include Percussion 1, Percussion 2, Percussion 3, and Percussion 4. The score includes dynamic markings such as pp , Tam-Tam , l.v. , To Sus. Cym. , and pp .

A

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

A

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

A

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

accel. poco a poco

$\text{♩} = 116$

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

This section starts with a dynamic of *p*. The woodwind section (Piccolo, Flutes 1-2, Oboe 1-2, English Horn) enters with eighth-note patterns. The brass section (Bb Clarinet 1, Bb Clarinet 2-3, Bassoon 1-2) follows with eighth-note patterns. The dynamics transition from *p* to *f* through *cresc. poco a poco*.

accel. poco a poco

$\text{♩} = 116$

Solo Tpt.

The Solo Trumpet (Solo Tpt.) enters with a rhythmic pattern of eighth and sixteenth notes. The dynamics transition from *p* to *f* through *cresc. poco a poco*.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

The section begins with a dynamic of *p*. The Bb Trumpets (Bb Tpt. 1, Bb Tpt. 2-3) enter with sustained notes. The Trombones (Tbn. 1-2, B. Tbn.) and Euphonium (Euph. 1-2) enter with eighth-note patterns. The Tuba (Tba.) and Double Bass (Db.) enter with sustained notes. The dynamics transition from *p* to *f* through *cresc. poco a poco*.

accel. poco a poco

$\text{♩} = 116$

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

The section begins with a dynamic of *p*. The Percussion (Perc. 1, Perc. 2, Perc. 3, Perc. 4) and Piano (Pno.) enter with sustained notes. The dynamics transition from *p* to *f* through *cresc. poco a poco*.

15

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Eb Clar.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

19 $\text{♩} = 80$

B

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Eb Clar.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

$\text{♩} = 80$

B

Take Bb Clar.

a2

f

p

v

Take harmon mute; stem completely out

f

freely

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

$\text{♩} = 80$

B

pizz. ♩

pizz. loco

19

Perc. 1

Perc. 2

Trngl.

To Tom-Toms

Bass Dr.

To Maracas

mp

f

Perc. 3

ff

To Tam-Tam

Tam-Tam

I.v.

To Sus. Cym.

Perc. 4

Pno.

To Celesta

24

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

<img alt="A page of a musical score for orchestra and piano. The score includes parts for Picc., Flutes 1-2, Oboes 1-2, English Horn, Bassoon 1-2, Clarinets 1-2, Bassoon 3-4, Bass Clarinet, Alto Saxophone 1-2, Tenor Saxophone, Baritone Saxophone, Horns 1-2, Horns 3-4, Solo Trumpet, Trombones 1-2, Bass Trombone, Euphonium 1-2, Tuba, Double Bass, Percussion 1, Percussion 2, Percussion 3, Percussion 4, and Celesta. The piano part is at the bottom. The music is in 4/4 time. Various dynamics like f (fortissimo), ff (fortississimo), and p (pianissimo) are indicated. Measure 24 starts with a dynamic ff. Measures 25-27 show woodwind entries with grace notes and slurs. Measures 28-30 show brass entries. Measures 31-33 show woodwind entries. Measures 34-36 show brass entries. Measures 37-39 show woodwind entries. Measures 40-42 show brass entries. Measures 43-45 show woodwind entries. Measures 46-48 show brass entries. Measures 49-51 show woodwind entries. Measures 52-54 show brass entries. 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C ad libitum

7

28

Picc.
Fl. 1-2
Ob. 1-2
Eng. Hn.
Bb Cl. 1
Bb Cl. 2-3
B. Cl.
Bsn. 1-2
A. Sax. 1-2
T. Sax.
Bar. Sax.

Solo Tpt.

Solo Tpt.

Bb Tpt. 1
Bb Tpt. 2-3
Tbn. 1-2
B. Tbn.
Euph. 1-2
Tba.
Db.

C ad libitum

28

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

D

32

Picc. -

Fl. 1-2 -

Ob. 1-2 -

Eng. Hn. -

Bb Cl. 1 -

Bb Cl. 2-3 -

B. Cl. -

Bsn. 1-2 -

A. Sax. 1-2 -

T. Sax. -

Bar. Sax. -

Hn. 1-2 1. \flat trm
ff >

Hn. 3-4 3. \flat trm
ff >

E

32

sffz

a2 sffz

sffz

sffz

D

Solo Tpt. $\begin{array}{c} \overbrace{\text{---}}^3 \\ \gamma \end{array}$ $\begin{array}{c} \overbrace{\text{---}}^3 \\ \text{---} \end{array}$ $\begin{array}{c} \overbrace{\text{---}}^5 \\ \text{---} \end{array}$ $\begin{array}{c} \overbrace{\text{---}}^3 \\ \text{---} \end{array}$ $\begin{array}{c} \overbrace{\text{---}}^3 \\ \text{---} \end{array}$ $\begin{array}{c} \overbrace{\text{---}}^5 \\ \text{---} \end{array}$

fast and freely

E

Bb Tpt. 1 -

Bb Tpt. 2-3 -

Tbn. 1-2 -

B. Tbn. -

Euph. 1-2 -

Tba. -

Db. -

D

Perc. 1 -

Perc. 2 -

Perc. 3 -

Perc. 4 -

Pno. -

F

36

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

G ♩ = 69 a battuta

stopped

f *mp*

f *mp*

F

G ♩ = 69 a battuta

harmon mute; stem completely out

f *mp*

f *mp*

a2

pizz. *f*

F

G ♩ = 69 a battuta

Tim.

Maracas

ff

with Pedal

38

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

38

Perc. 1

Maracas

Perc. 2

Perc. 3

Perc. 4

Pno.

39

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

H

42

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

stopped

harmon mute; stem completely out

pizz.

42 H

Temp.

Large Rainstick

dampen

sim.

Tom-Toms

ff

mf

with Pedal

14

I ad libitum

Picc. $\frac{3}{4}$ 3 3 3

Fl. 1-2 $\frac{3}{4}$ 3 3 3

Ob. 1-2 $\frac{3}{4}$ 3 3 3

Eng. Hn. $\frac{3}{4}$ 3 3 3

Bb Cl. 1 $\frac{3}{4}$ 3 3 3

Bb Cl. 2-3 $\frac{3}{4}$ 3 3 3

B. Cl. $\frac{3}{4}$ 3 3 3

Bsn. 1-2 $\frac{3}{4}$ 3 3 3

A. Sax. 1-2 $\frac{3}{4}$ 3 3 3

T. Sax. $\frac{3}{4}$ 3 3 3

Bar. Sax. $\frac{3}{4}$ 3 3 3

Hn. 1-2 $\frac{3}{4}$ 3 3 3 *a2 brassy; bells in air* $\frac{2}{4}$ ff

Hn. 3-4 $\frac{3}{4}$ 3 3 3 *a2 brassy; bells in air* $\frac{2}{4}$ ff

I ad libitum

Solo Tpt. $\frac{3}{4}$ - $\frac{2}{4}$ 3 fast and freely

Bb Tpt. 1 $\frac{3}{4}$ 3 3 3 remove mute

Bb Tpt. 2-3 $\frac{3}{4}$ 3 3 3 remove mute

Tbn. 1-2 $\frac{3}{4}$ 3 3 3 *a2 gliss.* ff

B. Tbn. $\frac{3}{4}$ 3 3 3 niente

Euph. 1-2 $\frac{3}{4}$ - $\frac{2}{4}$ a2 > ff *mf*

Tba. $\frac{3}{4}$ pizz. $\frac{2}{4}$ ff *mf*

Db. $\frac{3}{4}$ 3 3 3

I ad libitum

Perc. 1 $\frac{3}{4}$ Tamb. $\frac{2}{4}$ ff *mf* Bass. Dr.

Perc. 2 $\frac{3}{4}$ 3 3 3

J 51

poco rit.

K ♩ = 58 Broad; sustained

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Picc. 4
 Fl. 1-2 4
 Ob. 1-2 4
 Eng. Hn. 4
 solo - very freely; quasi recitativo
 Bb Cl. 1 4
pp 4
 Bb Cl. 2-3 4
 B. Cl. 4
 Bsn. 1-2 4
 A. Sax. 1-2 4
 T. Sax. 4
 Bar. Sax. 4
 Hn. 1-2 4
 Hn. 3-4 4
 Solo Tpt. 4
remove mute 4
 Bb Tpt. 1 4
 Bb Tpt. 2-3 4
 Tbn. 1-2 4
 B. Tbn. 4
 Euph. 1-2 4
 Tba. 4
 Db. 4
 Perc. 1 4
 Perc. 2 4
 Perc. 3 4
 Perc. 4 4
 Pno. 4

M **N** 17

58 O a battuta ♩ = 58 accel. poco a poco

Musical score for orchestra and woodwind quintet, measures 58-60. The score includes parts for Picc., Fl. 1-2, Ob. 1-2, Eng. Hn., Bb Cl. 1, Bb Cl. 2-3, B. Cl., Bsn. 1-2, A. Sax. 1-2, T. Sax., Bar. Sax., Hn. 1-2, and Hn. 3-4. The instrumentation is divided into two staves. The top staff features Picc., Fl. 1-2, Ob. 1-2, Eng. Hn., Bb Cl. 1, Bb Cl. 2-3, B. Cl., Bsn. 1-2, A. Sax. 1-2, T. Sax., and Bar. Sax. The bottom staff features Hn. 1-2, Hn. 3-4, Solo Tpt., Bb Tpt. 1, Bb Tpt. 2-3, Tbn. 1-2, B. Tbn., Euph. 1-2, Tba., Db., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. Measure 58 starts with a dynamic of *mf*. Measures 59 and 60 feature sustained notes with grace notes and dynamic markings such as *ff*, *sffz*, and *sffz brassy*.

O a battuta ♩ = 58 accel. poco a poco

Continuation of the musical score for orchestra and woodwind quintet, measures 58-60. The instrumentation remains the same, divided into two staves. The top staff includes Solo Tpt., Bb Tpt. 1, Bb Tpt. 2-3, Tbn. 1-2, B. Tbn., Euph. 1-2, Tba., and Db. The bottom staff includes Perc. 1, Perc. 2, Perc. 3, and Perc. 4. Measure 58 starts with a dynamic of *p*. Measures 59 and 60 feature sustained notes with grace notes and dynamic markings such as *sffz*, *sffz*, and *sffz*.

58 O a battuta ♩ = 58 accel. poco a poco

Final section of the musical score for orchestra and woodwind quintet, measures 58-60. The instrumentation is divided into two staves. The top staff includes Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The bottom staff includes Perc. 1, Perc. 2, Perc. 3, and Perc. 4. Measure 58 starts with a dynamic of *mp*. Measures 59 and 60 feature sustained notes with grace notes and dynamic markings such as *sffz*, *sffz*, and *sffz*.

61 = 80

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Tamb.

To Timp.

Timp.

Bass Dr.

To Xylo.

To Tam-Tam

Tam-Tam

To Glksp.

l.v.

pizz.

f

fff

8va fff

tr

P

64

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

D. *pizz. loco*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

68

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Celesta

Pno.

72

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

solo

p

f

ff

To Piano

Q ♩ = 100 Pushing forward

75

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Q ♩ = 100 Pushing forward

Q ♩ = 100 Pushing forward

Q ♩ = 100 Pushing forward

Timp.

R

79

Picc. *ff* *mf* *p*

Fl. 1-2 *ff* *mf* *p*

Ob. 1-2 *mf* *p*

Eng. Hn. *p* *cresc. molto*

Bb Cl. 1 *ff* *p* *p* *cresc. molto*

Bb Cl. 2-3 *ff* *mf* *p* *p* *cresc. molto*

B. Cl. *p*

Bsn. 1-2 *p*

A. Sax. 1-2 *p*

T. Sax. *p*

Bar. Sax. *p*

Hn. 1-2 *ff* *mf* *p*

Hn. 3-4 *ff* *mf* *p*

R

Solo Tpt. *ff* *p* *cresc. molto*

Bb Tpt. 1 *p*

Bb Tpt. 2-3 *p*

Tbn. 1-2 *ff* *mf* *p*

B. Tbn. *p*

Euph. 1-2 *p*

Tba. *p*

Db. *p*

R

Perc. 1 *f*

Perc. 2 *Xylo.* *p* *Tamb. (roll w/fingertips)*

Perc. 3 *Glksp.* *p* *To Sus. Cym.* *cresc. molto*

Perc. 4 *mp*

Pno. *p*

accel. **S** ♩ = 138 ♩ = 69

Picc. Fl. 1-2 Ob. 1-2 Eng. Hn. Bb Cl. 1 Bb Cl. 2-3 B. Cl. Bsn. 1-2 A. Sax. 1-2 T. Sax. Bar. Sax. Hn. 1-2 Hn. 3-4

Solo Tpt. Bb Tpt. 1 Bb Tpt. 2-3 Tbn. 1-2 B. Tbn. Euph. 1-2 Tba. Db.

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

Tamb. (Strike w/palm and shake) *To Trngl.* *Sus. Cym.* *To Tam-Tam* *To Crotales*

87 **T** ♩ = 58

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

T ♩ = 58

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

T ♩ = 58

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

rit.

91

Picc. Fl. 1-2 Ob. 1-2 Eng. Hn. Bb Cl. 1 solo *p* Bb Cl. 2-3 B. Cl. *fp* Bsn. 1-2 A. Sax. 1-2 T. Sax. Bar. Sax. Hn. 1-2 Hn. 3-4 Solo Tpt. *poco* rit. Bb Tpt. 1 Bb Tpt. 2-3 Tbn. 1-2 B. Tbn. Euph. 1-2 Tba. Db. *pizz.* *pp* rit. Perc. 1 Perc. 2 Perc. 3 Tam-Tam *l.v.* Perc. 4 *pp* Pno.

II Shevarim

"The great Shofar is sounded, and a still small voice is heard."

Cantabile; con rubato

94 ♩ = 40

This section of the musical score includes parts for Picc., Fl. 1-2, Ob. 1-2, Eng. Hn., Bb Cl. 1, Bb Cl. 2-3, B. Cl., Bsn. 1-2, A. Sax. 1-2, T. Sax., Bar. Sax., Hn. 1-2, and Hn. 3-4. The instrumentation consists primarily of woodwind instruments. The tempo is marked as ♩ = 40. The score shows various rhythmic patterns, including eighth and sixteenth note groups, with some dynamic markings like *p* and *sim.*. The vocal line is indicated by a soprano clef and a vocal range bracket.

Cantabile; con rubato

♩ = 40

This section of the musical score includes parts for Solo Tpt., Bb Tpt. 1, Bb Tpt. 2-3, Tbn. 1-2, B. Tbn., Euph. 1-2, Tba., and Db. The instrumentation consists primarily of brass instruments. The tempo is marked as ♩ = 40. The score shows various rhythmic patterns, including eighth and sixteenth note groups.

Cantabile; con rubato

94 ♩ = 40

This section of the musical score includes parts for Perc. 1, Perc. 2, Perc. 3, Perc. 4, and Pno. The instrumentation consists primarily of percussion instruments. The tempo is marked as ♩ = 40. The score shows various rhythmic patterns, including eighth and sixteenth note groups. A performance instruction "To Sus. Cymb. (soft mallet)" is present above the fourth percussion staff.

98

U

Picc. -

Fl. 1-2 -

Ob. 1-2 -

Eng. Hn. -

Bb Cl. 1 -

Bb Cl. 2-3 -

B. Cl. -

Bsn. 1-2 *p* -

A. Sax. 1-2 -

T. Sax. -

Bar. Sax. -

Hn. 1-2 -

Hn. 3-4 *p* -

Solo Tpt. -

Bb Tpt. 1 -

Bb Tpt. 2-3 -

Tbn. 1-2 -

B. Tbn. -

Euph. 1-2 -

Tba. -

D. b. -

Perc. 1 -

Perc. 2 -

Perc. 3 -

Perc. 4 -

Pno. -

*freely, as if improvised;
espr.*

98

U

Perc. 1 -

Perc. 2 -

Perc. 3 -

Perc. 4 -

Pno. -

102

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

D. b.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

107

V

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

V

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

107

V

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Sus. Cymb. (soft mallet)

Sus. Cymb. (soft mallet)

Pno.

pp

p

solo

ped.

ad libitum

112

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

crotales

l.v.

pp

l.v.

faster

ad libitum

ad libitum

115 **W** a battuta $\text{♩} = 69$

Picc.

Fl. 1-2 *2. To Flute*

Ob. 1-2 *a2* *mp*

Eng. Hn. *mp*

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2 *mp*

T. Sax. *mp*

Bar. Sax.

Hn. 1-2 *mp*

Hn. 3-4

W a battuta $\text{♩} = 69$

Solo Tpt. *mf*

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2 *mp*

B. Tbn.

Euph. 1-2

Tba.

Db.

W a battuta $\text{♩} = 69$

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

122

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Tim.

f = p

Xylo.

f

Crotales

Sus. Cymb. (soft mallet)

pp

f

l.v.

solo

f

l.v.

Ped.

 ♩ = 40 Very freely

125

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1 *Take Eb Clar.*

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1 *Take harmon mute; stem extended*

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

D. B.

Perc. 1 *Timpani*

Perc. 2 *To Marimba. (med. mallets)*

Perc. 3 *Crotales l.v.*

Perc. 4 *Sus. Cymb. (soft mallet)*

Pno.

Flute 1-2 play eighth-note patterns. Oboe 1-2 and Bassoon 1-2 play sustained notes. English Horn plays eighth-note patterns. Bassoon 1-2 and Trombone 1-2 play eighth-note patterns. Bassoon 1-2 has a solo section with dynamic *mf* and *poco*. Bassoon 1-2 and Trombone 1-2 play eighth-note patterns. Bassoon 1-2 has a dynamic *pp*. Bassoon 1-2 and Trombone 1-2 play eighth-note patterns. Bassoon 1-2 has a dynamic *pp*. Solo Trumpet plays eighth-note patterns with dynamic *mp*, followed by eighth-note patterns with dynamic *p*. Solo Trumpet has a dynamic *pp*. Solo Trumpet has a dynamic *whispa mute*. Solo Trumpet has a dynamic *pp lontano*. Bassoon 1-2 and Trombone 1-2 play eighth-note patterns. Bassoon 1-2 has a dynamic *pp*. Bassoon 1-2 and Trombone 1-2 play eighth-note patterns. Bassoon 1-2 has a dynamic *pp*. Bassoon 1-2 and Trombone 1-2 play eighth-note patterns. Bassoon 1-2 has a dynamic *pp*. Bassoon 1-2 and Trombone 1-2 play eighth-note patterns. Bassoon 1-2 has a dynamic *pp*. Percussion 1 and Percussion 2 play eighth-note patterns. Percussion 3 and Percussion 4 play eighth-note patterns. Piano plays eighth-note patterns with dynamic *pp*.

129

Z

Picc. $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

Fl. 1-2 $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

Ob. 1-2 $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

Eng. Hn. $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

Bb Cl. 1 $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

Bb Cl. 2-3 $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

B. Cl. $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

Bsn. 1-2 $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

A. Sax. 1-2 $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

T. Sax. $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

Bar. Sax. $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

Hn. 1-2 $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

Hn. 3-4 $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

Solo Tpt. $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

remove mute

Z

Bb Tpt. 1 $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

Bb Tpt. 2-3 $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

Tbn. 1-2 $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

B. Tbn. $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

Euph. 1-2 $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

Tba. $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

Db. $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

arco

pp

Z

129

Perc. 1 $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

Marimba

Perc. 2 $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

freely

mp

To Xylo.

Timp. pp

Perc. 3 $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

Tam-Tam

To Sus. Cymb. (soft mallet) l.v.

Perc. 4 $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

pp

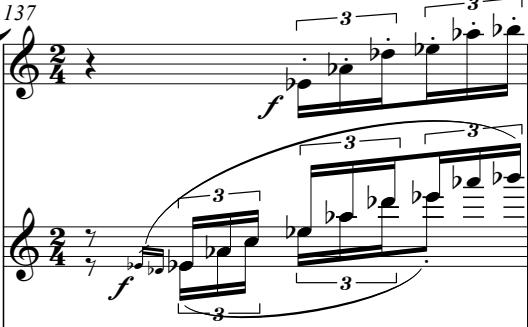
Pno. $\frac{5}{4}$ - $\frac{3}{4}$ - $\frac{3}{8}$

$\text{Pd.} \rightarrow$

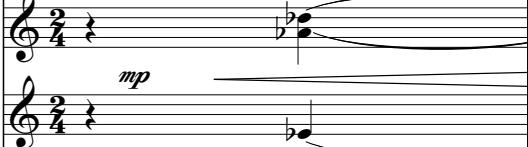
$\text{♩} = 69$

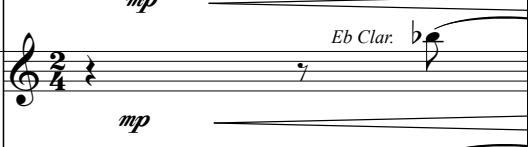
AA

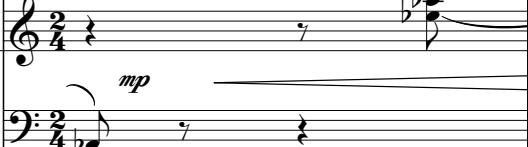
137

Picc. 

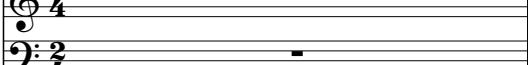
Fl. 1-2 

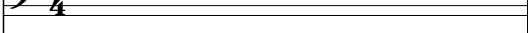
Ob. 1-2 

Eng. Hn. 

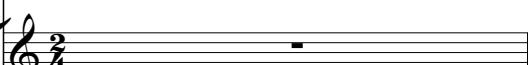
Bb Cl. 1 

Bb Cl. 2-3 

B. Cl. 

Bsn. 1-2 

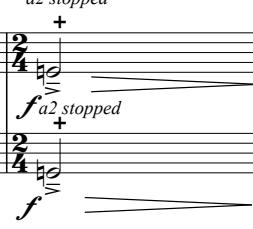
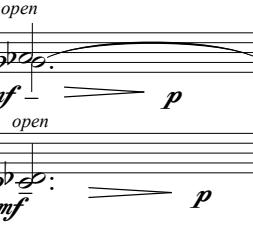
A. Sax. 1-2 

T. Sax. 

Bar. Sax. 

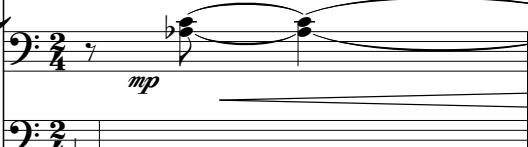
Hn. 1-2 

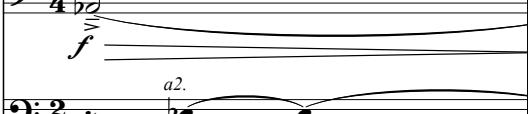
Hn. 3-4 

a2 stopped  *open* 

AA

Solo Tpt. 

Tbn. 1-2 

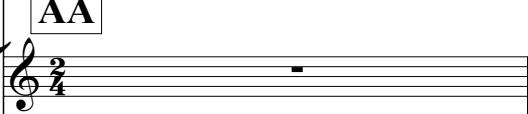
B. Tbn. 

Euph. 1-2 

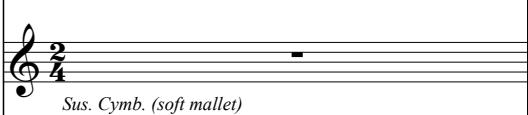
Tba. 

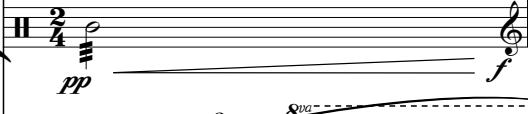
Db. 

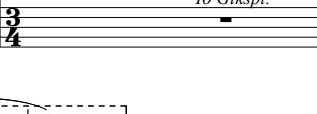
AA

Perc. 2 

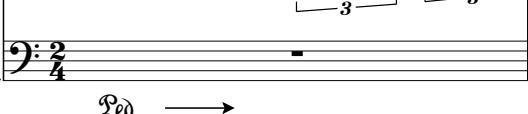
Crotales  l.v. 

Perc. 3 

Sus. Cymb. (soft mallet) 

To GlkSpl.  l.v. 

Perc. 4 

Pno. 

ped. 

ad libitum**BB a battuta** ♩ = 56

141

Picc.

Fl. 1-2
2. Take Flute

Ob. 1-2

Eng. Hn.

Bb Cl. 1
Take Bb Clar.

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

ad libitum**BB a battuta** ♩ = 56

faster

slowing down

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2
a2

B. Tbn.

Euph. 1-2

Tba.

Db.

ad libitum**BB a battuta** ♩ = 56

141

Perc. 1

Perc. 2

Perc. 3

Perc. 4

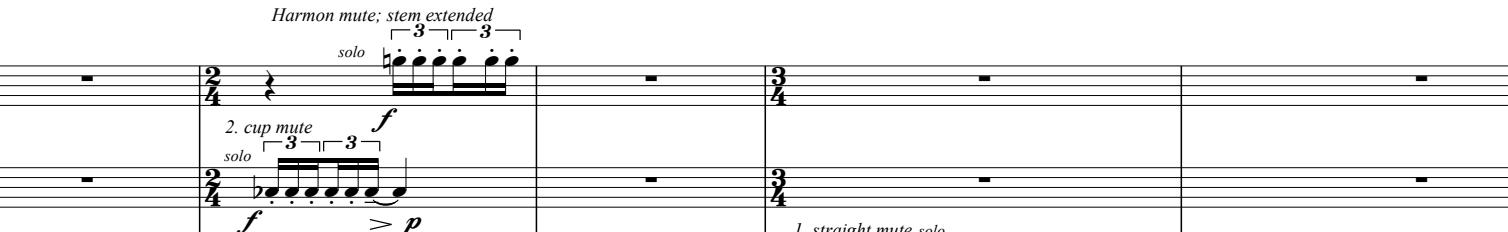
Pno.

accel. poco a poco

CC

accel. poco a poco

CC

Solo Tpt. 

accel. poco a poco

CC

145

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Crotales

l.v.

f

l.v.

146

DD ♩ = 69

150

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

158

EE

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

EE

Solo Tpt.

Harmon mute; stem extended

Remove mute

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

EE

158

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

167

Picc. Fl. 1-2 Ob. 1-2 Eng. Hn. Bb Cl. 1 Bb Cl. 2-3 B. Cl. Bsn. 1-2 A. Sax. 1-2 T. Sax. Bar. Sax. Hn. 1-2 Hn. 3-4

accel. *attacca*

Solo Tpt. Bb Tpt. 1 3b Tpt. 2-3 Tbn. 1-2 B. Tbn. Euph. 1-2 Tba. Db.

senza sord. *ff* *senza sord.* *ff*

accel. *attacca*

Perc. 1 Perc. 4

Timp. *Timp.* *To Tam-Tam*

III Teruah

" Awake, you sleepers, awake from your sleep! You slumberers, awake from your slumber!"

GG ♩ = 92

Awake, you sleepers, awake from your sleep. You slumberers, awake from your slumber.

Picc. Fl. 1-2 Ob. 1-2 Eng. Hn. Bb Cl. 1 Bb Cl. 2-3 B. Cl. Bsn. 1-2 A. Sax. 1-2 T. Sax. Bar. Sax. Hn. 1-2 Hn. 3-4

GG ♩ = 92

Solo Tpt. Bb Tpt. 1 Bb Tpt. 2-3 Tbn. 1-2 B. Tbn. Euph. 1-2 Tba. Db.

GG ♩ = 92

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

49

175

HH

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

HH

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

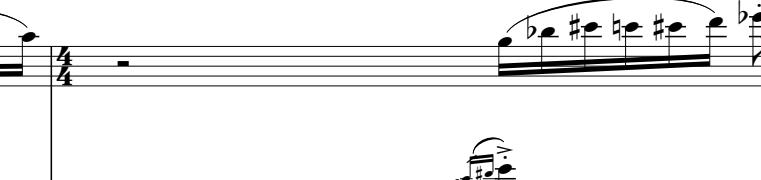
Perc. 4

Pno.

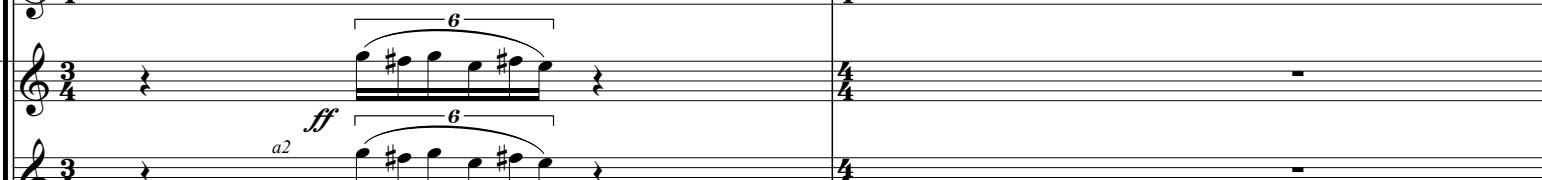
178

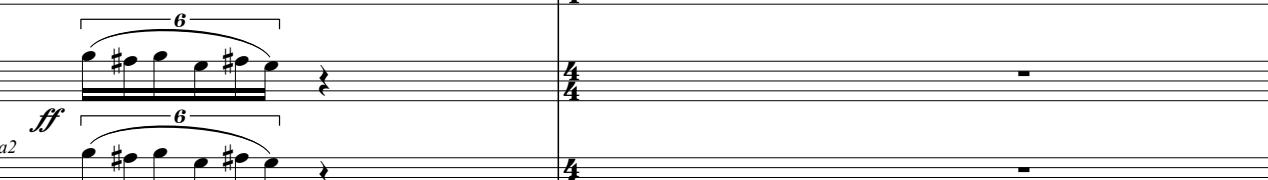
Picc. 

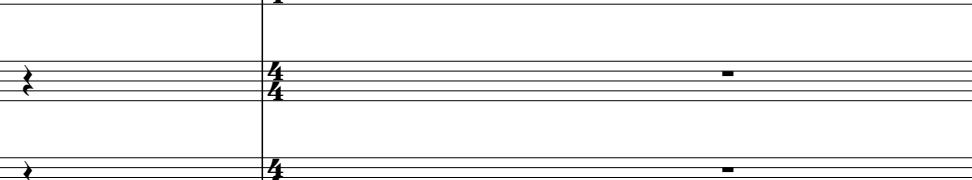
Fl. 1-2 

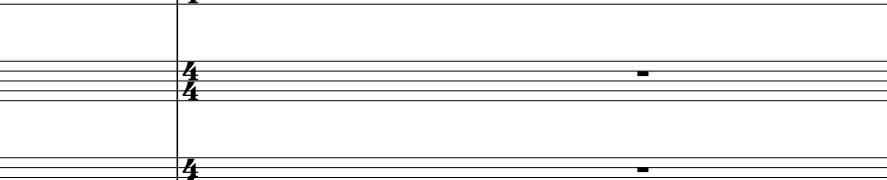
Ob. 1-2 

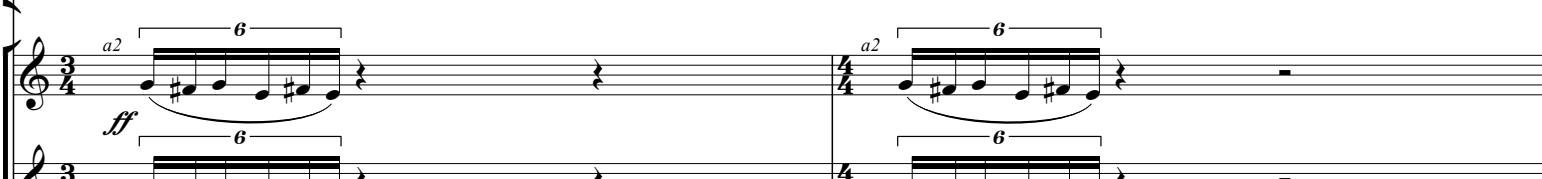
Eng. Hn. 

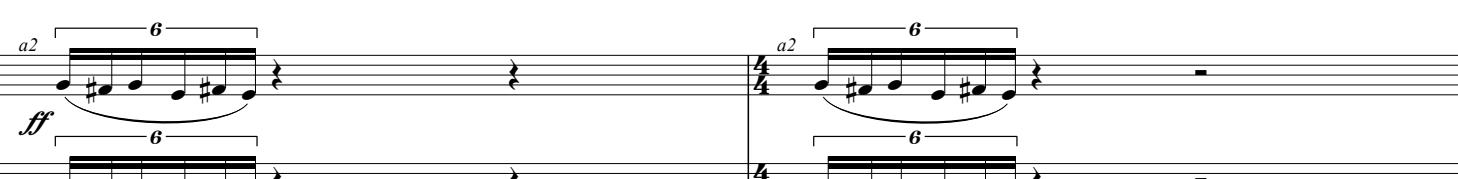
Bb Cl. 1 

Bb Cl. 2-3 

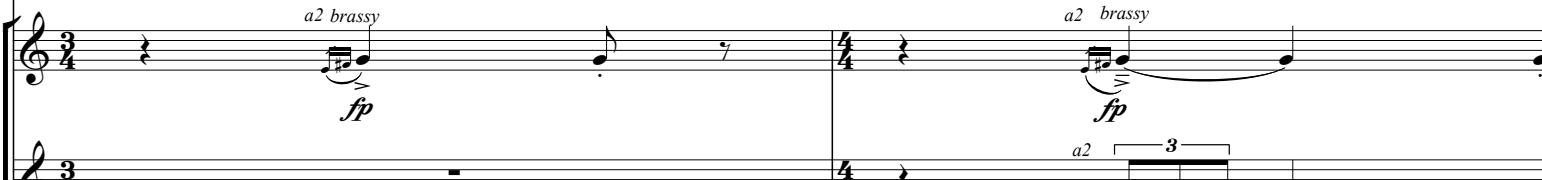
B. Cl. 

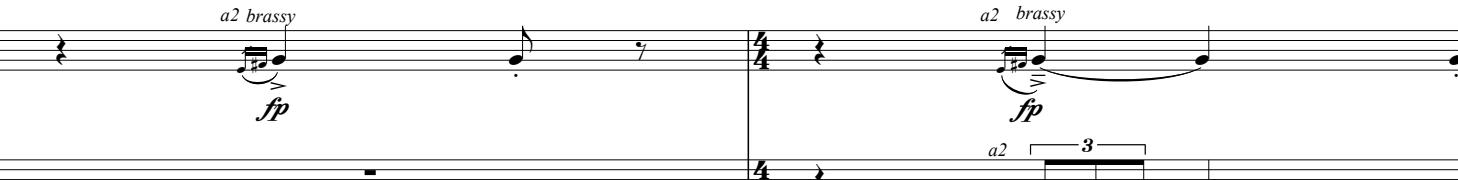
Bsn. 1-2 

A. Sax. 1-2 

T. Sax. 

Bar. Sax. 

Hn. 1-2 

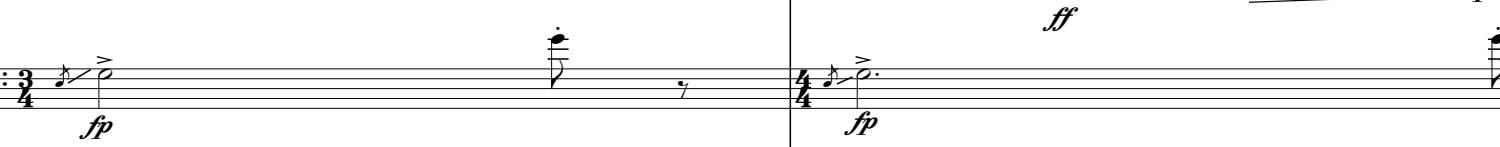
Hn. 3-4 

Solo Tpt. 

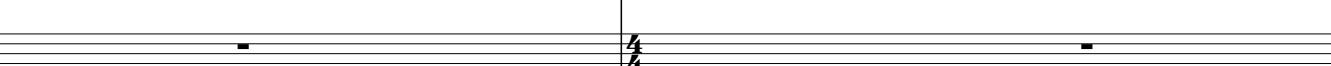
Bb Tpt. 1 

Bb Tpt. 2-3 

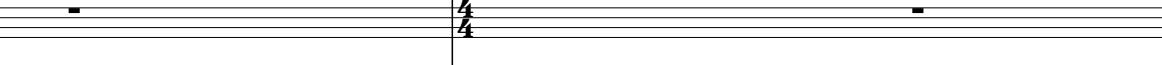
Tbn. 1-2 

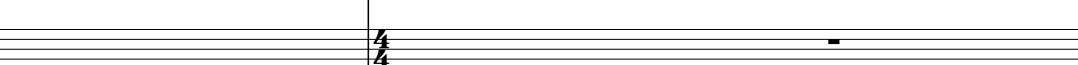
B. Tbn. 

Euph. 1-2 

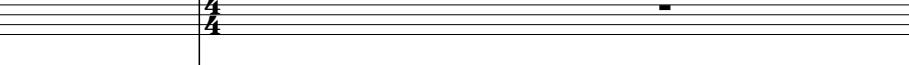
Tba. 

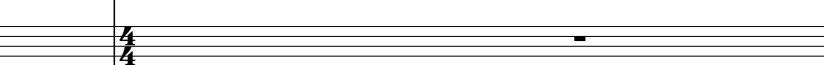
Db. 

Perc. 1 

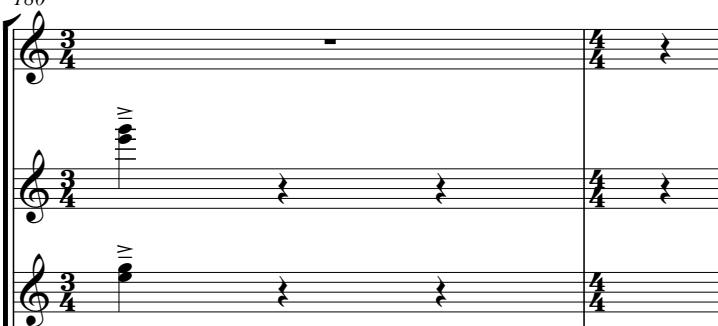
Perc. 2 

Perc. 3 

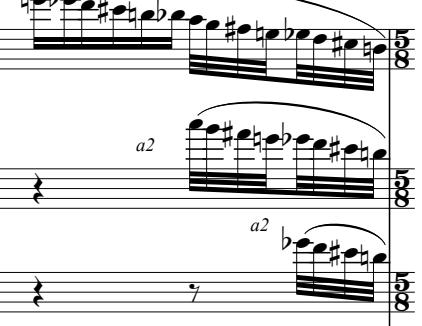
Perc. 4 

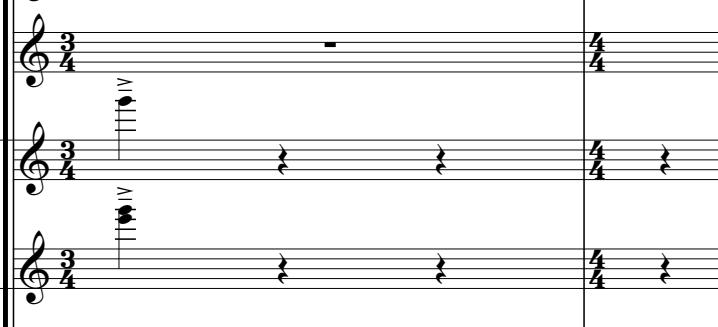
Pno. 

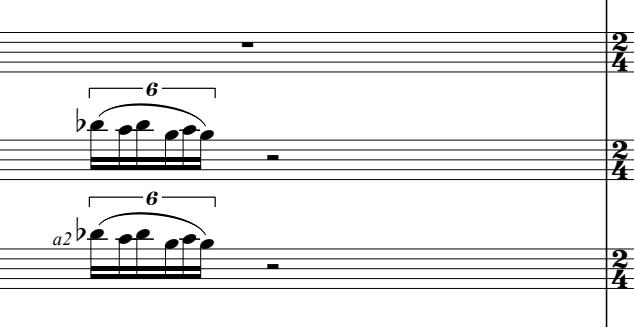
180

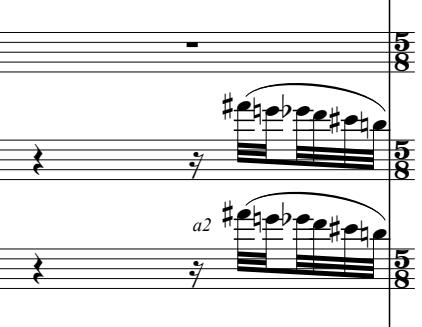
Picc. 

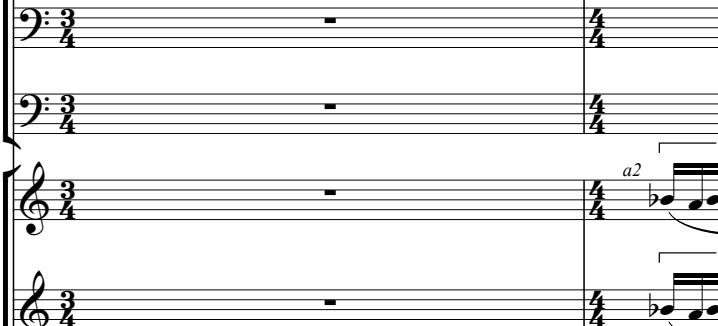
Fl. 1-2 

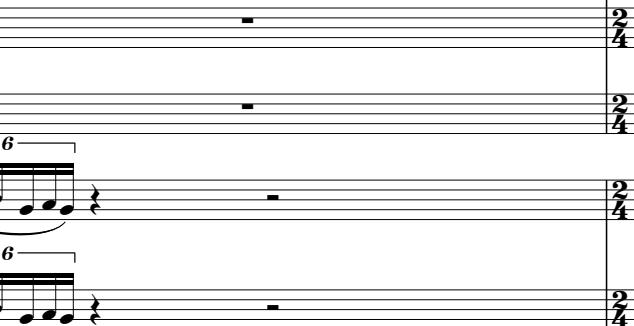
Ob. 1-2 

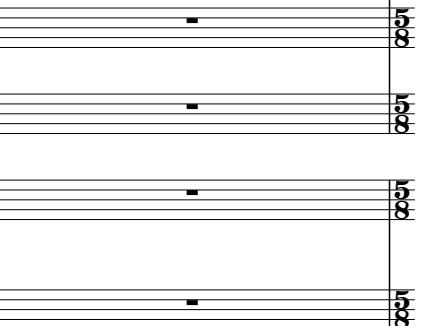
Eng. Hn. 

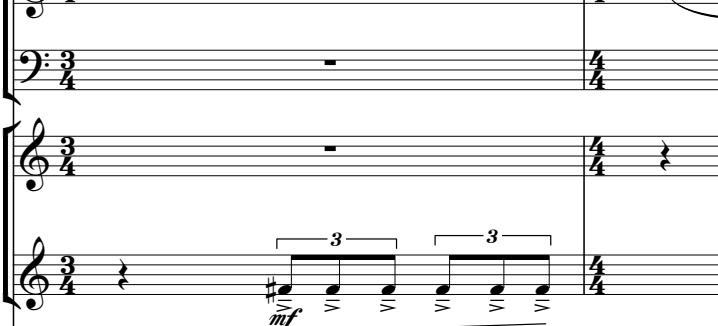
Bb Cl. 1 

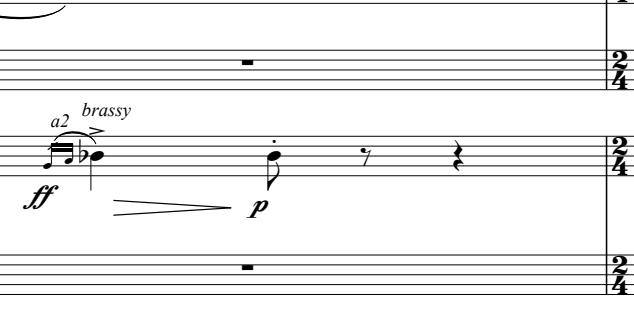
Bb Cl. 2-3 

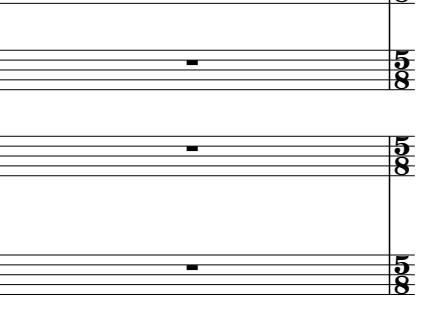
B. Cl. 

Bsn. 1-2 

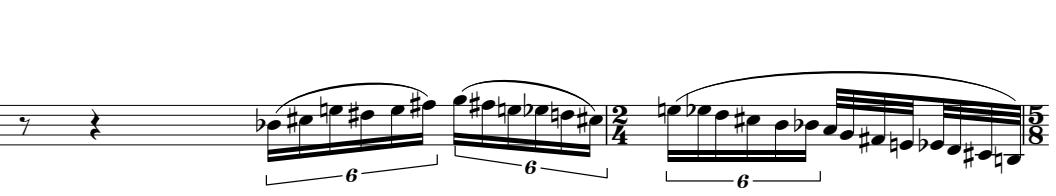
A. Sax. 1-2 

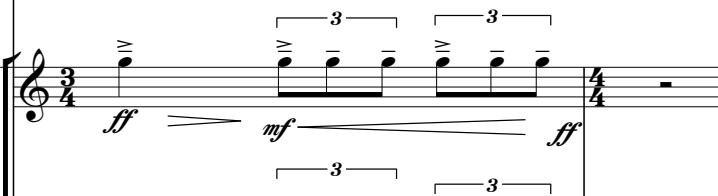
T. Sax. 

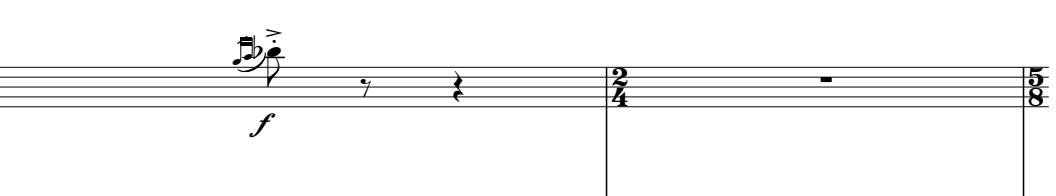
Bar. Sax. 

Hn. 1-2 

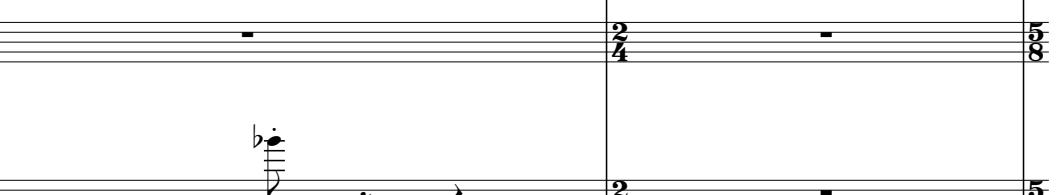
Hn. 3-4 

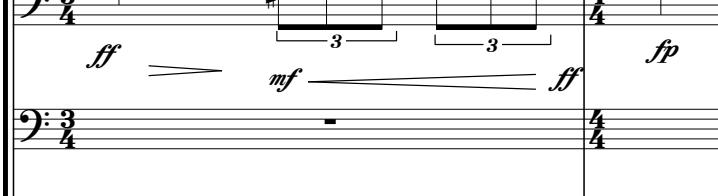
Solo Tpt. 

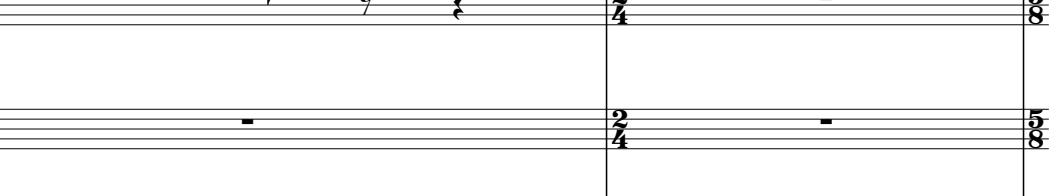
Bb Tpt. 1 

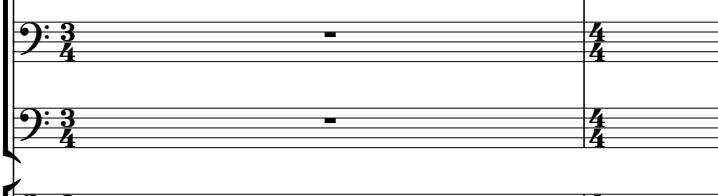
Bb Tpt. 2-3 

Tbn. 1-2 

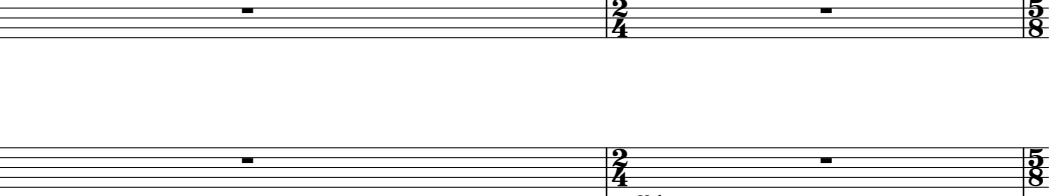
B. Tbn. 

Euph. 1-2 

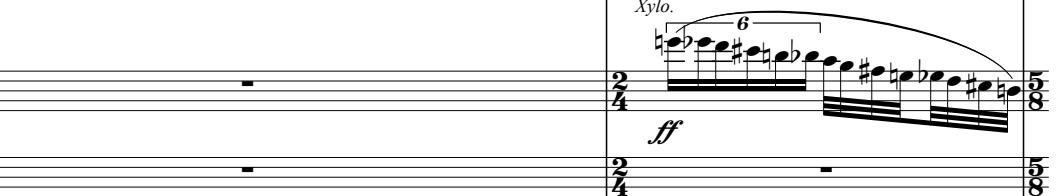
Tba. 

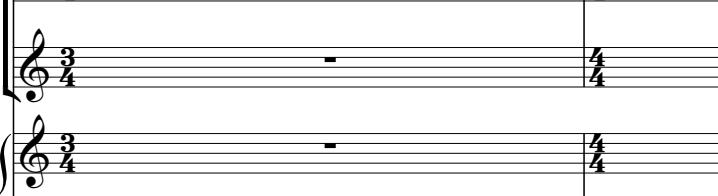
Db. 

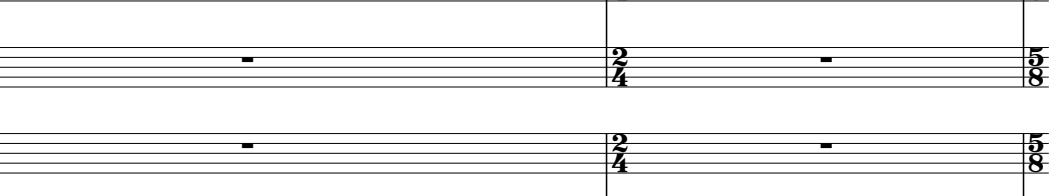
180

Perc. 1 

Perc. 2 

Perc. 3 

Perc. 4 

Pno. 

Xylo. 

II ♩ = 58 ad libitum; quasi recitativo

♩ = 92 a battuta

183

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Hns. 1+2 overlap entrances; stagger breathing

Hns. 3+4 overlap entrances; stagger breathing

II ♩ = 58 ad libitum; quasi recitativo

♩ = 92 a battuta

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

very freely and improvisatory; declamando

Tbns. 1+2 overlap entrances; stagger breathing

Euph. 1+2 overlap entrances; stagger breathing

niente

niente

niente

niente

niente

II ♩ = 58 ad libitum; quasi recitativo

♩ = 92 a battuta

183

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Timpani

Xylo.

Tom-Toms

53

JJ ♩ = 58 ad libitum

186

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

overlap entrances; stagger breathing

JJ ♩ = 58 ad libitum

JJ ♩ = 92 a battuta

p *esp.*

overlap entrances; stagger breathing

JJ ♩ = 58 ad libitum

JJ ♩ = 92 a battuta

mf *sim.*

p

Bb Tpt. 1

Bb Tpt. 2-3

overlap entrances; stagger breathing

Tbn. 1-2

B. Tbn.

Euph. 1-2

overlap entrances; stagger breathing

Tba.

Db.

JJ ♩ = 58 ad libitum

JJ ♩ = 92 a battuta

To Trngl.

niente

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

KK ♩ = 58 ad libitum

188

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

LL ♩ = 92 a battuta

6

overlap entrances; stagger breathing

overlap entrances; stagger breathing

KK ♩ = 58 ad libitum

LL ♩ = 92 a battuta

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

KK ♩ = 58 ad libitum

LL ♩ = 92 a battuta

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

190

Picc. - *mf* *f*

Fl. 1-2 - *mf*

Ob. 1-2 - *mf*

Eng. Hn. - *mf*

Bb Cl. 1 - *mp* *mf*

Bb Cl. 2-3 - *mp* *mf*

B. Cl. - *mf*

Bsn. 1-2 - *mf*

A. Sax. 1-2 - *p* *mp*

T. Sax. - *p* *mp*

Bar. Sax. - *mf*

Hn. 1-2 - *a2 sim.* *mp*

Hn. 3-4 - *mf*

Solo Tpt. - *p* *mf* *f* *mf*

Bb Tpt. 1 - *sim.* *mp*

Bb Tpt. 2-3 - *mf*

Tbn. 1-2 - *mf*

B. Tbn. - *p*

Euph. 1-2 - *mf*

Tba - *mf*

Db. - *mf*

Perc. 1 - *mf*

Perc. 2 - *mf*

Perc. 3 - *mf*

Perc. 4 - *mf*

Pno. - *mf*

192

Picc. -

Fl. 1-2 *f*

Ob. 1-2 -

Eng. Hn. -

Bb Cl. 1 -

Bb Cl. 2-3 -

B. Cl. -

Bsn. 1-2 -

A. Sax. 1-2 *a2* 6 *p* *mp*

T. Sax. 6 *p* *mp*

Bar. Sax. -

Hn. 1-2 *a2* brassy *sub f* *p*

Hn. 3-4 *a2* 3 *sub f* brassy *p* *brassy* 3 3

Solo Tpt. 6 *mf* 6 *f* 6 *ff* 6

Bb Tpt. 1 3 *sub f* *p* *ff* 3 *mf* 3 3 *ff*

Bb Tpt. 2-3 3 *sub f* *p* *ff* 3 *mf* 3 3 *ff*

Tbn. 1-2 3 *sub f* 3 *p* *ff* 3 *mf* 3 3 *ff*

B. Tbn. > *p*

Euph. 1-2 -

Tba. >

Db. -

192

Perc. 1 -

Perc. 2 -

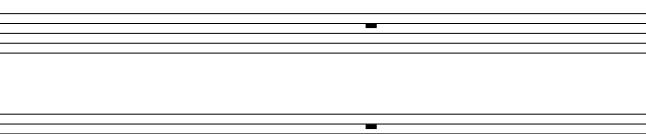
Perc. 3 -

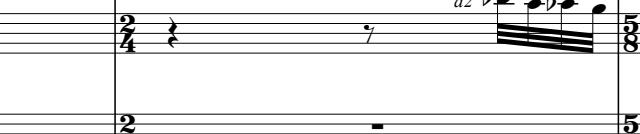
Perc. 4 -

Pno. -

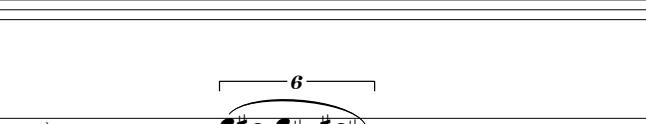
57

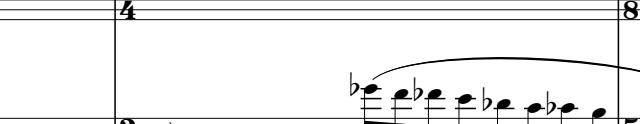
194

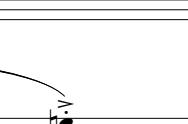
Picc. 

Fl. 1-2 

Ob. 1-2 

Eng. Hn. 

Bb Cl. 1 

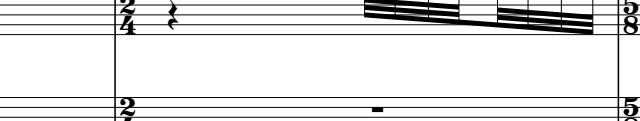
Bb Cl. 2-3 

B. Cl. 

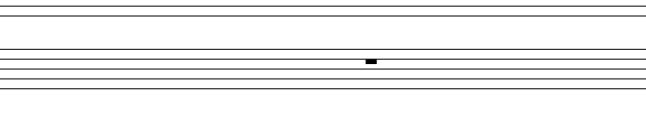
Bsn. 1-2 

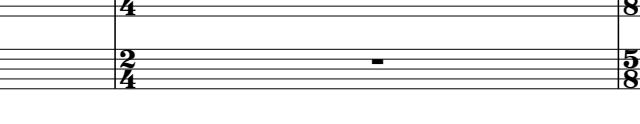
A. Sax. 1-2 

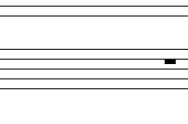
T. Sax. 

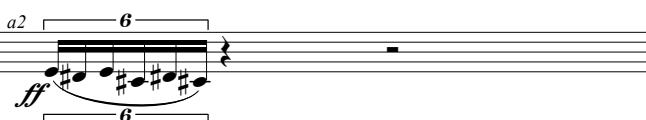
Bar. Sax. 

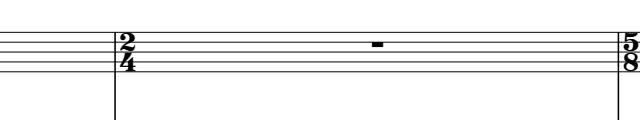
Hn. 1-2 

Hn. 3-4 

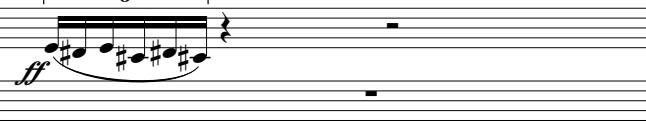
Solo Tpt. 

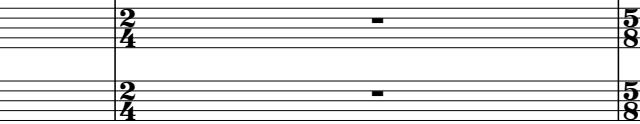
Bb Tpt. 1 

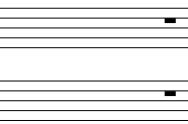
Bb Tpt. 2-3 

Tbn. 1-2 

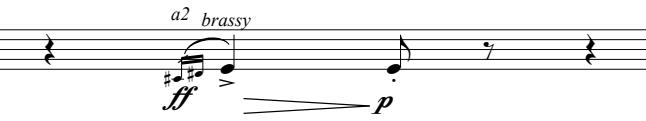
B. Tbn. 

Euph. 1-2 

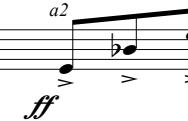
Tba. 

Db. 

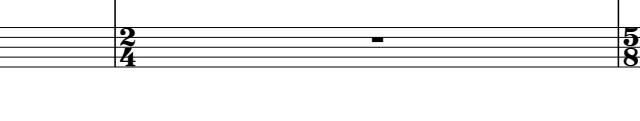
194

Perc. 1 

Perc. 2 

Perc. 3 

Perc. 4 

Pno. 

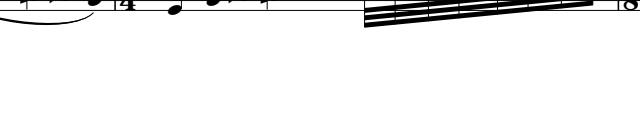
Triangle l.v. 

Xylo. 

Tom-Toms 

Glksp. l.v. 

Celesta 

Ped. 

MM ad libitum; quasi recitativo

197

rit.

NN ♩ = 58

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Clar. 2+3 overlap entrances; stagger breathing

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hns. 1+2 overlap entrances; stagger breathing

Hn. 3-4

MM ad libitum; quasi recitativo

rit.

NN ♩ = 58

Solo Tpt.

fast; freely

ff

Bb Tpt. 1

Tpts. 2+3 Take Straight mute

Bb Tpt. 2-3

Tbn. 1+2 Take Straight mute

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

MM ad libitum; quasi recitativo

197

rit.

NN ♩ = 58

Perc. 1

To Slapstick

Perc. 2

To Crotales

Perc. 3

To Sus Cym. (soft mallets)

Perc. 4

(8) ----- I

l.v.

To Piano

Pno.

↓

OO

199

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Take Eb. Clar.

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

overlap entrances; stagger breathing

Hn. 3-4

overlap entrances; stagger breathing

OO

Solo Tpt.

mp

5

3

3

3

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

OO

199

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

This page contains two systems of musical notation. System 1 (measures 1-7) includes parts for Piccolo, Flute 1-2, Oboe 1-2, English Horn, Bassoon 1-2, Alto Saxophone 1-2, Tenor Saxophone, Bass Clarinet, Bassoon 3-4, and Solo Trumpet. The Solo Trumpet part includes performance instructions: "overlap entrances; stagger breathing". System 2 (measures 8-15) includes parts for Bassoon 1-2, Trombone 1-2, Bass Trombone, Euphonium 1-2, Tuba, Double Bass, Percussion 1, Percussion 2, Percussion 3, Percussion 4, and Piano. The Solo Trumpet part continues with its performance instructions. Measure 15 concludes with a repeat sign and dynamic "mp".

200

PP

accel.

♩ = 92

↓

QQ ♩ = 58 Freely

Picc.

Fl. 1-2 *1. solo*

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl. *solo*
p freely

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2 *overlap entrances; stagger breathing*

Hn. 3-4 *overlap entrances; stagger breathing*

accl.

♩ = 92

↓

QQ ♩ = 58 Freely

Solo Tpt. *mp* *cresc. poco a poco*

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

accl.

♩ = 92

↓

QQ ♩ = 58 Freely

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

rit.

RR ♩ = 58 ad libitum

202

Picc. Fl. 1-2 Ob. 1-2 Eng. Hn. Bb Cl. 1 Bb Cl. 2-3 2. solo Clar. 2+3 overlap entrances; stagger breathing B. Cl. Bsn. 1-2 A. Sax. 1-2 T. Sax. Bar. Sax. Hn. 1-2 stopped + Hns. 1+2 overlap entrances; stagger breathing Hn. 3-4 stopped + Hns. 3+4 overlap entrances; stagger breathing

pp *niente (dim. ad lib.)*

This section shows a complex arrangement of woodwind and brass instruments. It includes Piccolo, Flutes 1-2, Oboes 1-2, English Horn, Bassoon 1, Bassoons 2-3 (with a 2nd solo part), Clarinets 2-3, Bass Clarinet, Bassoon 1-2, Alto Saxophone 1-2, Tenor Saxophone, Baritone Saxophone, Horns 1-2, and Horns 3-4. The bassoon parts feature 'stopped' notes. Dynamic markings include *mf*, *pp*, and *niente (dim. ad lib.)*. Performance instructions like 'Clar. 2+3 overlap entrances; stagger breathing' and 'Hns. 1+2 overlap entrances; stagger breathing' are present.

rit.

RR ♩ = 58 ad libitum

Solo Tpt. Bb Tpt. 1 Bb Tpt. 2-3 2. Straight mute Tbn. 1-2 1. Straight mute B. Tbn. Euph. 1-2 Tba. Db.

p freely; con rubato *Tpt. 2+3 overlap entrances; stagger breathing* *Tbns. 1+2 overlap entrances; stagger breathing* *Euph.. 1+2 overlap entrances; stagger breathing*

This section features brass instruments: Solo Trumpet, Trombones 1, Trombones 2-3 (with a straight mute), Trombones 1-2 (with a straight mute), Bass Trombone, and Euphonium. The trumpet part includes dynamic *p* and performance instruction 'freely; con rubato'. Trombone parts include 'Tpt. 2+3 overlap entrances; stagger breathing' and 'Tbns. 1+2 overlap entrances; stagger breathing'. The euphonium part includes 'Euph.. 1+2 overlap entrances; stagger breathing'.

rit.

RR ♩ = 58 ad libitum

202

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

p

This section shows a single percussion part (Perc. 1) with dynamics including *p*.

205

Picc. $\text{♩} = 92$ **a battuta**

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

D. b.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

SS $\text{♩} = 69$ **ad libitum** **accel.**

$\text{♩} = 116$

overlap entrances; stagger breathing

overlap entrances; stagger breathing

overlap entrances; stagger breathing

sim. *cresc. poco a poco*

Crotales *l.v.* *To Tom-Toms*

Sus Cym. (soft mallets) *l.v.* *p* *To TamTam (Trngl. beater)*

poco

solo

poco

8va

Ped. \longrightarrow

<img alt="A complex musical score page with multiple staves for various instruments. The top section includes Picc., Flutes 1-2, Oboes 1-2, English Horn, Bassoon 1-2, Alto Saxophone 1-2, Tenor Saxophone, Baritone Saxophone, Bassoon 3-4, Trombones 1-2, Bass Trombone, Euphonium, Tuba, Double Bass, Percussion 1, Percussion 2, Percussion 3, Percussion 4, and Piano. The bottom section includes Solo Trumpet, Bass Trombones 2-3, Trombones 3-4, Bass Trombone 1-2, Bass Trombone 3-4, Bass Trombone 5-6, Bass Trombone 7-8, Bass Trombone 9-10, Bass Trombone 11-12, Bass Trombone 13-14, Bass Trombone 15-16, Bass Trombone 17-18, Bass Trombone 19-20, Bass Trombone 21-22, Bass Trombone 23-24, Bass Trombone 25-26, Bass Trombone 27-28, Bass Trombone 29-30, Bass Trombone 31-32, Bass Trombone 33-34, Bass Trombone 35-36, Bass Trombone 37-38, Bass Trombone 39-40, Bass Trombone 41-42, Bass Trombone 43-44, Bass Trombone 45-46, Bass Trombone 47-48, Bass Trombone 49-50, Bass Trombone 51-52, Bass Trombone 53-54, Bass Trombone 55-56, Bass Trombone 57-58, Bass Trombone 59-60, Bass Trombone 61-62, Bass Trombone 63-64, Bass Trombone 65-66, Bass Trombone 67-68, Bass Trombone 69-70, Bass Trombone 71-72, Bass Trombone 73-74, Bass Trombone 75-76, Bass Trombone 77-78, Bass Trombone 79-80, Bass Trombone 81-82, Bass Trombone 83-84, Bass Trombone 85-86, Bass Trombone 87-88, Bass Trombone 89-90, Bass Trombone 91-92, Bass Trombone 93-94, Bass Trombone 95-96, Bass Trombone 97-98, Bass Trombone 99-100, Bass Trombone 101-102, Bass Trombone 103-104, Bass Trombone 105-106, Bass Trombone 107-108, Bass Trombone 109-110, Bass Trombone 111-112, Bass Trombone 113-114, Bass Trombone 115-116, Bass Trombone 117-118, Bass Trombone 119-120, Bass Trombone 121-122, Bass Trombone 123-124, Bass Trombone 125-126, Bass Trombone 127-128, Bass Trombone 129-130, Bass Trombone 131-132, Bass Trombone 133-134, Bass Trombone 135-136, Bass Trombone 137-138, Bass Trombone 139-140, Bass Trombone 141-142, Bass Trombone 143-144, Bass Trombone 145-146, Bass Trombone 147-148, Bass Trombone 149-150, Bass Trombone 151-152, Bass Trombone 153-154, Bass Trombone 155-156, Bass Trombone 157-158, Bass Trombone 159-160, Bass Trombone 161-162, Bass Trombone 163-164, Bass Trombone 165-166, Bass Trombone 167-168, Bass Trombone 169-170, Bass Trombone 171-172, Bass Trombone 173-174, Bass Trombone 175-176, Bass Trombone 177-178, Bass Trombone 179-180, Bass Trombone 181-182, Bass Trombone 183-184, Bass Trombone 185-186, Bass Trombone 187-188, Bass Trombone 189-190, Bass Trombone 191-192, Bass Trombone 193-194, Bass Trombone 195-196, Bass Trombone 197-198, Bass Trombone 199-200, Bass Trombone 201-202, Bass Trombone 203-204, Bass Trombone 205-206, Bass Trombone 207-208, Bass Trombone 209-210, Bass Trombone 211-212, Bass Trombone 213-214, Bass Trombone 215-216, Bass Trombone 217-218, Bass Trombone 219-220, Bass Trombone 221-222, Bass Trombone 223-224, Bass Trombone 225-226, Bass Trombone 227-228, Bass Trombone 229-230, Bass Trombone 231-232, Bass Trombone 233-234, Bass Trombone 235-236, Bass Trombone 237-238, Bass Trombone 239-240, Bass Trombone 241-242, Bass Trombone 243-244, Bass Trombone 245-246, Bass Trombone 247-248, Bass Trombone 249-250, Bass Trombone 251-252, Bass Trombone 253-254, Bass Trombone 255-256, Bass Trombone 257-258, Bass Trombone 259-260, Bass Trombone 261-262, Bass Trombone 263-264, Bass Trombone 265-266, Bass Trombone 267-268, Bass Trombone 269-270, Bass Trombone 271-272, Bass Trombone 273-274, Bass Trombone 275-276, Bass Trombone 277-278, Bass Trombone 279-280, Bass Trombone 281-282, Bass Trombone 283-284, Bass Trombone 285-286, Bass Trombone 287-288, Bass Trombone 289-290, Bass Trombone 291-292, Bass Trombone 293-294, Bass Trombone 295-296, Bass Trombone 297-298, Bass Trombone 299-300, Bass Trombone 301-302, Bass Trombone 303-304, Bass Trombone 305-306, Bass Trombone 307-308, Bass Trombone 309-310, Bass Trombone 311-312, Bass Trombone 313-314, Bass Trombone 315-316, Bass Trombone 317-318, Bass Trombone 319-320, Bass Trombone 321-322, Bass Trombone 323-324, Bass Trombone 325-326, Bass Trombone 327-328, Bass Trombone 329-330, Bass Trombone 331-332, Bass Trombone 333-334, Bass Trombone 335-336, Bass Trombone 337-338, Bass Trombone 339-340, Bass Trombone 341-342, Bass Trombone 343-344, Bass Trombone 345-346, Bass Trombone 347-348, Bass Trombone 349-350, 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Trombone 697-698, Bass Trombone 699-700, Bass Trombone 701-702, Bass Trombone 703-704, Bass Trombone 705-706, Bass Trombone 707-708, Bass Trombone 709-710, Bass Trombone 711-712, Bass Trombone 713-714, Bass Trombone 715-716, Bass Trombone 717-718, Bass Trombone 719-720, Bass Trombone 721-722, Bass Trombone 723-724, Bass Trombone 725-726, Bass Trombone 727-728, Bass Trombone 729-7210, Bass Trombone 7211-7212, Bass Trombone 7213-7214, Bass Trombone 7215-7216, Bass Trombone 7217-7218, Bass Trombone 7219-7220, Bass Trombone 7221-7222, Bass Trombone 7223-7224, Bass Trombone 7225-7226, Bass Trombone 7227-7228, Bass Trombone 7229-72210, Bass Trombone 72211-72212, Bass Trombone 72213-72214, Bass Trombone 72215-72216, Bass Trombone 72217-72218, Bass Trombone 72219-72220, Bass Trombone 72221-72222, Bass Trombone 72223-72224, Bass Trombone 72225-72226, Bass Trombone 72227-72228, Bass Trombone 72229-722210, Bass Trombone 722211-722212, Bass Trombone 722213-722214, Bass Trombone 722215-722216, Bass 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72222222222219-72222222222220, Bass Trombone 72222222222221-72222222222222, Bass Trombone 72222222222223-72222222222224, Bass Trombone 72222222222225-72222222222226, Bass Trombone 72222222222227-72222222222228, Bass Trombone 72222222222229-72222222

TT 208

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

overlap entrances; stagger breathing

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

overlap entrances; stagger breathing

UU ♩ = 80 rit.

TT

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

overlap entrances; stagger breathing

Tbn. 1-2

B. Tbn.

Euph. 1-2

overlap entrances; stagger breathing

Tba.

Db.

TT 208

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.


VV ♩ = 58

210

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

overlap entrances; stagger breathing

VV ♩ = 58

Solo Tpt.

overlap entrances; stagger breathing

pp

mp

Bb Tpt. 1

Bb Tpt. 2-3

overlap entrances; stagger breathing

Tbn. 1-2

overlap entrances; stagger breathing

B. Tbn.

overlap entrances; stagger breathing

Euph. 1-2

overlap entrances; stagger breathing

Tba.

Db.

VV ♩ = 58

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

*depress bottom 2 octaves silently with arm and catch
with sostenuto pedal to create resonance in the next 3 measures*

S.P semper →

WW Very Freely

211 Picc. *sfzz*

Fl. 1-2 *sfzz*

Ob. 1-2 *sfzz*

Eng. Hn.

Bb Cl. 1 *Eb Clar.* *sfzz*

Bb Cl. 2-3 *sfzz*

B. Cl.

Bsn. 1-2 *sfzz*

A. Sax. 1-2 *sfzz*

T. Sax.

Bar. Sax.

Hn. 1-2 *open* *sfzz brassy*

Hn. 3-4 *open* *sfzz brassy*

WW Very Freely

remove 2nd valve (1+2) *long* (2+3)

Solo Tpt. *fp* *sfzz*

Bb Tpt. 1 *remove mute*

Bb Tpt. 2-3 *remove mute*

Tbn. 1-2 *remove mute*

B. Tbn.

Euph. 1-2

Tba.

Db.

WW Very Freely

211 *Slapstick*

Perc. 1

Perc. 2 *sfzz*

Perc. 3

Perc. 4 *Tam-Tam (scrape with Trngl. beater)* *l.v.*

Pno. *sfzz l.v.* *S.P sempre* →

ZZ ♩ = 92 a battuta

214

Picc. Fl. 1-2 Ob. 1-2 Eng. Hn. Bb Cl. 1 Bb Cl. 2-3 B. Cl. Bsn. 1-2 A. Sax. 1-2 T. Sax. Bar. Sax. Hn. 1-2 Hn. 3-4

ZZ ♩ = 92 a battuta

loco

Solo Tpt. Bb Tpt. 1 Bb Tpt. 2-3 Tbn. 1-2 B. Tbn. Euph. 1-2 Tba. Db.

ZZ ♩ = 92 a battuta

214

To Timp.

Perc. 1 Perc. 2 Perc. 3 To Sus. Cym. (stick) Perc. 4 Pno.

AAA**pressando**

217

Picc.

Eb Clar.

ff

v

AAA**pressando**

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

AAA**pressando**

217

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

pressando BBB

222

Picc. *ff*

Fl. 1-2 *a2*

Ob. 1-2 *a2*

Eng. Hn.

Bb Cl. 1 *Eb Clar.*

Bb Cl. 2-3 *a2*

B. Cl.

Bsn. 1-2 *a2* *ff*

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2 *a2* *fp* *a2* *fp* *fp* *ff* *brassy*

Hn. 3-4 *ff* *brassy* *ff* *brassy*

pressando BBB

Solo Tpt. *ff* *brassy*

Bb Tpt. 1 *ff* *a2* *ff* *brassy*

Bb Tpt. 2-3 *ff* *a2* *ff* *brassy*

Tbn. 1-2 *ff* *brassy*

B. Tbn. *gliss.* *fp* *fp* *gliss.* *fp* *ff*

Euph. 1-2 *ff* *brassy*

Tba. *ff*

D. B. *ff*

pressando BBB

222

Perc. 1 *Xylo.*

Perc. 2 *ff*

Perc. 3 *Tom-Toms* *ff*

Perc. 4

Pno.

Xylo. *To Bass Dr.* *Tom-Toms*

pressando

229

Picc. Fl. 1-2 Ob. 1-2 Eng. Hn. Bb Cl. 1 Bb Cl. 2-3 B. Cl. Bsn. 1-2 A. Sax. 1-2 T. Sax. Bar. Sax. Hn. 1-2 Hn. 3-4

A Tempo $\text{♩} = 92$

Solo Tpt. Bb Tpt. 1 Bb Tpt. 2-3 Tbn. 1-2 B. Tbn. Euph. 1-2 Tba. Db.

pressando

229

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

A Tempo $\text{♩} = 92$

Tom-Toms
Sus. Cym. (strike w/ stick)
 $>$ dampen

To Tamb..
 $>$ dampen To Glkspl. (4 mallets)

ff

CCC ♩ = 69

233

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

CCC ♩ = 69

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

CCC ♩ = 69

233

Perc. 1

Bass Dr.

Perc. 2

f

mf

Perc. 3

Glksp.

lv.

To Trngl.

Perc. 4

8va

sffz

lv.

To Tam-Tam

Pno.

237

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

237

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

accel. poco a poco **DDD**

241

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

accel. poco a poco **DDD**

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

accel. poco a poco **DDD**

241

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

EEE

$$E = 92$$

247

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Eb Clar.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

ff

ff

ff

gliss.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

GGG ad libitum; quasi cadenza

253

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2
stopped;
flutter tongue open; ord.
sffz *mp*

Hns. 1+2 stagger breathing

Hn. 3-4
stopped;
flutter tongue open; ord.
sffz *mp*

Hns. 3+4 stagger breathing

GGG ad libitum; quasi cadenza

Solo Tpt.

very fast and freely; quasi cadenza

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2
Tbn. 1+2 stagger breathing
sffz *mp*

B. Tbn.

Euph. 1-2
Euph. 1+2 stagger breathing
sffz *mp*

Tba.

Db.

GGG ad libitum; quasi cadenza

Perc. 1
Temp.
sffz *mp*

Perc. 2

Perc. 3
To Tam-Tam

Perc. 4

Pno.

JJJ ad libitum

poco rit.

257

Picc. Fl. 1-2 Ob. 1-2 Eng. Hn. Bb Cl. 1 Bb Cl. 2-3 B. Cl. Bsn. 1-2 A. Sax. 1-2 T. Sax. Bar. Sax. Hn. 1-2 Hn. 3-4

JJJ ad libitum

poco rit.

Solo Tpt. Bb Tpt. 1 Bb Tpt. 2-3 Tbn. 1-2 B. Tbn. Euph. 1-2 Tba. Db.

JJJ ad libitum

poco rit.

Perc. 1 Perc. 2 Tom-Toms Perc. 3 Perc. 4 Pno.

KKK ♩ = 80 a battuta; driving towards the end

258

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

KKK ♩ = 80 a battuta; driving towards the end

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

D. B.

KKK ♩ = 80 a battuta; driving towards the end

258

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

261

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

mp cresc. poco a poco *mf* cresc. poco a poco

Bsn. 1-2

mp cresc. poco a poco *mf* cresc. poco a poco

A. Sax. 1-2

mf

T. Sax.

mf

Bar. Sax.

mf cresc. poco a poco

Hn. 1-2

mf cresc. poco a poco

Hn. 3-4

mf cresc. poco a poco

Solo Tpt.

mf cresc. poco a poco

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

mf cresc. poco a poco

B. Tbn.

mf cresc. poco a poco

Euph. 1-2

Tba.

Db.

mp cresc. poco a poco *mf* cresc. poco a poco

Perc. 1

mp cresc. poco a poco Bass Dr. > >

Perc. 2

mp cresc. poco a poco *mf* cresc. poco a poco

Perc. 3

Perc. 4

Pno.

mp cresc. poco a poco *mf* cresc. poco a poco

82 263

Picc. -

Fl. 1-2 -

Ob. 1-2 -

Eng. Hn. -

Eb Clar. -

Bb Cl. 1 -

Bb Cl. 2-3 -

B. Cl. -

Bsn. 1-2 -

A. Sax. 1-2 -

T. Sax. -

Bar. Sax. -

Hn. 1-2 -

Hn. 3-4 -

Solo Tpt. -

Bb Tpt. 1 -

Bb Tpt. 2-3 -

Tbn. 1-2 -

B. Tbn. -

Euph. 1-2 -

Tba. -

Db. -

Perc. 1 -

Perc. 2 -

Pno. -

