



Armenian Dances

Part I

ALFRED REED

INSTRUMENTATION

- 1 Conductor
- 2 C Piccolo (Alternate 3rd C Flute)
- 3 1st C Flute
- 3 2nd C Flute
- 1 1st Oboe
- 1 2nd Oboe
- 1 English Horn
- 1 E \flat Clarinet
- 3 1st B \flat Clarinet
- 3 2nd B \flat Clarinet
- 3 3rd B \flat Clarinet
- 1 E \flat Alto Clarinet
- 2 B \flat Bass Clarinet
- 1 B \flat Contrabass Clarinet
- 1 1st Bassoon
- 1 2nd Bassoon
- 1 Optional Contrabassoon
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 1 B \flat Tenor Saxophone
- 1 E \flat Baritone Saxophone
- 1 Optional B \flat Bass Saxophone
- 3 1st B \flat Trumpet

- 3 2nd B \flat Trumpet
- 3 3rd B \flat Trumpet
- 1 1st B \flat Cornet
- 1 2nd B \flat Cornet
- 1 1st Horn in F
- 1 2nd Horn in F
- 1 3rd Horn in F
- 1 4th Horn in F
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 1 4th Trombone (Bass Trombone)
- 2 Baritone
- 1 Baritone Treble Clef
- 4 Tuba
- 1 String Bass
- 1 Timpani
- 2 Percussion I
(Snare Drum, Bass Drum)
- 2 Percussion II
(Pair of Cymbals, Suspended Cymbal, Tambourine)
- 3 Percussion III
(Bells, Xylophone, Vibraphone)

WORLD PARTS

Available for download from www.alfred.com/worldparts

- 1st Horn in E \flat
- 2nd Horn in E \flat
- 3rd Horn in E \flat
- 4th Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 4th Trombone in B \flat Bass Clef
(Bass Trombone)
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd Trombone in B \flat Treble Clef
- 4th Trombone in B \flat Treble Clef
(Bass Trombone)
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

Preview Only
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PROGRAM NOTES

Armenian Dances, Parts I and II, constitute a four-movement suite for concert band or wind ensemble based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869–1935), the founder of Armenian classical music.

Part I, containing the first movement of this suite (the remaining three movements constituting Part II), is an extended symphonic rhapsody built upon five different songs, freely treated and developed in terms of the modern integrated concert band or wind ensemble. While the composer has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic, and rhythmic possibilities in keeping with the demands of a symphonic-instrumental, as opposed to an individual vocal or choral approach to its performance. Nevertheless, it is hoped that the overall effect of the music will be found to remain true in spirit to the work of this brilliant composer-musicologist, who almost single-handedly preserved and gave to the world a treasure trove of beautiful folk music that to this day has not yet become as widely known in the Western world as it so richly deserves. It is hoped that this new instrumental setting will prove to be at least a small step in this direction.

Part I of *Armenian Dances* was completed in the summer of 1972 and first performed by Dr. Harry Begian (to whom the work is dedicated) and the University of Illinois Symphonic Band on January 10, 1973, at the CBDNA Convention in Urbana, Illinois.

HISTORICAL NOTES

Gomidas Vartabed (1869–1935), the founder of Armenian classical music, is credited with collecting well over four thousand Armenian folk songs. Born Soghomon Soghomonian in Keotahya, a small town in Anatolia, Turkey, he would later be given the name Gomidas. His exceptional lyric voice led the Prelate of the region to select the orphan Soghomon at the age of eleven to study at the Kevorkian Seminary in Etchmiadzin, Armenia. He was ordained an Apegha (monk) in 1895, at which time he assumed the name Gomidas, after the Armenian architect-musician Catholicos Gomidas. His desire for further musical training led him first to studies with Magar Yekmalian in Tiflis, Georgia, and from 1896 to 1899 to Berlin, where he studied at the Richard Schmidt Conservatory, as well as Frederic Wilhelm University, under eminent musicians of the time. In 1899 he graduated from both the conservatory and the university, receiving his Ph.D. in musicology; his dissertation topic was Kurdish music.

Gomidas was a founding member of the International Music Society (1899–1914), for which he read important papers on Armenian neumatic notation and the structure of Armenian sacred melodies and folk melodies. At the age of forty-six, at the apex of his career, Gomidas was exiled, together with other Armenian intellectuals, by the Turks in April 1915, at which time the genocide of one and a half million Armenians took place. He was released within a short time, but the sufferings and atrocities he had witnessed resulted in a complete mental and physical breakdown from which he never recovered. He died in Paris in 1935. His legacy to the Armenian people and to the world's ethnic music is invaluable, and his major contribution lies in his preserving so many centuries-old melodies from obscurity or oblivion.

Part I of *Armenian Dances* is built upon five Armenian folk songs, which were first notated, purified, researched, and later arranged by Gomidas for solo voice with piano accompaniment or unaccompanied chorus. In order of their appearance in the score, they are: "Tzirani Tzar" ("The Apricot Tree"); "Gakavi Yerk" ("Partridge's Song"); "Hoy, Nazan Eem" ("Hoy, My Nazan"); "Alagyaz"; and "Gna, Gna" ("Go, Go").

"The Apricot Tree" consists of three organically connected songs that were transcribed in 1904. Its declamatory beginning, rhythmic vitality, and ornamentation make this song highly expressive.

"The Partridge's Song" is an original song by Gomidas; it was published in 1908 in Tiflis, Georgia. He originally arranged it for solo voice and children's choir and later for solo voice with piano accompaniment. It has a simple, delicate melody that might perhaps be thought of as depicting the tiny steps of the partridge.

"Hoy, Nazan Eem" was published in 1908 in a choral version arranged by Gomidas. This lively, lyric love song depicts a young man singing the praises of his beloved Nazan (a girl's name). The song has dance rhythms and ornamentation that make it an impressive, catchy tune.

"Alagyaz" (the name of a mountain in Armenia) was first written by Gomidas for solo voice with piano accompaniment and also in a choral arrangement. It is a beloved Armenian folk song, and its long-breathed melody is as majestic as the mountain itself.

"Go, Go" is a humorous, light-textured tune. In performance, Gomidas coupled it with a contrasting slower song, "The Jug." Its repeated note pattern musically depicts the expression of laughter. This song also is in recitative style.

Dr. Violet Vagramian
Assistant Professor of Music
Florida International University

NOTES TO THE CONDUCTOR

Exact tempi, as always, will depend on the size of the performing group, the overall ability of the performers, and the acoustical conditions of the concert room in which the performance is taking place. Therefore, all tempo indications, including the metronome markings, should be considered as guides only, with a slight deviation on either side from the given metronomic setting justifiable as a result of such conditions being present.

The score and parts have been extensively cued and cross-cued not only to provide for replacement of missing or weak instruments but also to permit you to achieve proper balances, if necessary, by increasing or reducing the number of instruments playing any line or part. You should not hesitate to avail yourself of these possibilities in order to ensure the relative strength or clarity of each rhythmic, melodic, or harmonic element throughout the score.

As in other works by this composer, the trumpets are considered the principal upper voices of the "brilliant" brass choir, with the cornets fulfilling the same function for the "mellow." The proportion of trumpets to cornets should be two to one, with two players on each of the trumpet parts to one player on each cornet part. The other brasses, of course, will be grouped in proportion to this division of players and parts accordingly.

The rhythmic feeling in the third section of the music, beginning at 69 and continuing through 184, which is largely in 5/8 (with occasional measures in 6/8 and 3/8 interspersed), must be built on an unscrupulous observance of the eighth note's value remaining absolutely constant throughout, thus resulting in an "uneven two-beat" in all of the 5/8 measures. The shifting accents, which result from the various groupings within each measure (2 + 3) and (3 + 2), as well as the groupings of the measures themselves, in irregularly recurring patterns alternating with regularly recurring ones, must be carefully observed by both players and conductor so that the natural swing of the music can be felt without difficulty or strain and without obscuring the underlying fundamental beats.

Careful attention to dynamics and clarity of attack and phrasing, based on proper tempi, will result in a brilliant performance of this exciting and highly rewarding music.

PERSONAL NOTE

I extend thanks to Dr. Violet Vagramian for the historical notes dealing with the life and work of Gomidas Vartabed and for the descriptions of the songs used in this score based on her extensive research in both areas; to Archbishop Torkom Manoogian, Primate, Diocese of the Armenian Church of America, for his graciousness in placing copies of the published works of Gomidas at my disposal during my labors on this score; and finally to Dr. Harry Begian, whose enthusiasm for and belief in this lovely music resulted in the commissioning of this work and whose encouragement and patient understanding during the time it was being written were most gratifying.

Alfred Reed

Time for performance: Approx. 10:30

Armenian Dances (Part I)

for Harry Begian

"TZIRANI TZAR" (The Apricot Tree)

For Concert Band or Wind Ensemble

Broadly, and sustained (♩ = 52)

Alfred Reed (1972)

The musical score is arranged in a standard concert band format. The instruments listed on the left are: Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, E♭ Clarinet, B♭ Clarinets (1, 2, and 3), Alto Clarinet, Bass Clarinet, B♭ Contrabass Clarinet, Bassoons (1 and 2), Contra bassoon (optional), Alto Saxophones (1 and 2), Tenor Saxophone, Baritone Saxophone, B♭ Bass Saxophone (optional), F Horns (1, 2, 3, and 4), B♭ Trumpets (1, 2, and 3), B♭ Cornets (1 and 2), Trombones (1, 2, and 3), (Bass) Tuba, Baritone, Tuba, String Bass, Timpani, Suspended Cymbal, Pair of Cymbals, Percussion, Snare Drum, Bass Drum, Vibraphone, and Bells.

The score includes various musical notations such as dynamics (ff, f, marc., sonore, poco a poco dim., dim.), articulation (accents, slurs), and performance instructions like "Broadly, and sustained (♩ = 52)". There are also repeat signs and first/second endings marked with (a2).

(Change to C Flute)

(C Flute)

Picc.

Fls. 1
2

Ob. 1
2

En. Ha.

E^b Cla. 1
2

B^b Cla. 2
3

E^b A. Cla.

B^b B. Cla.

B^b Con. Cla.

Bass. 1
2

Con. Bass (opt.)

E^A Sax. 1
2

B^b T. Sax.

E^b B. Sax.

B^b B. Sax. (opt.)

Hsa. 1
2
3
4

B^b Trpts. 1
2
3

B^b Corns. 1
2

Tromb. 3
3

(Bass)

Bass.

Tuba

Strg. Bass

Timp.

Susp. Cymb.

Perc. Sn. Dr. B. Dr.

9

Picc. *Soli*

Fm. 1 *Soli*

Ob. 1

Eu. Ha.

E♭ Cla.

B♭ Cla. 1 *Soli*

B♭ Cla. 2 *Soli*

B♭ Cla. 3

E♭ A. Cla.

B♭ B. Cla.

B♭ Con. Cla.

Bass. 1 (a2)

Con. Bass. (opt.)

F♭ A. Sax. 1

B♭ T. Sax.

E♭ B. Sax.

B♭ B. Sax. (opt.)

Haa. 1 (2nd)

Haa. 2 (4th)

Haa. 3 (1st)

Haa. 4 (3rd)

B♭ Trpts. 1

B♭ Trpts. 2

B♭ Trpts. 3

B♭ Corna. 1

B♭ Corna. 2

Trombs. 1

Trombs. 2

Trombs. 3

(Bass)

Baro. *p* *1st Bar. only*

Tuba *p* *2 Tubas only*

Strg. Bass *pizz.*

Timp.

Strg. B.

Perc.

mp (1st)

mp (3rd)

mp 2 Baritone

3/4

4/4

3/4

4/4



14

Picc.

Fl. 1
2

Ob. 1
2

En. Ha. *Soli*
mp

E♭ Cla.

B♭ Clas. 1
2
3

E♭ A. Cla. *ten.*
mp

B♭ B. Cla. *mf*

B♭ Con. Cla. *mf*

Bsns. 1
2 *(a2)* *ten.*

Con. Bsns. (opt.)

E♭ A. Sax. 1
2 *Soli*
mp

B♭ T. Sax. *ten.*

E♭ B. Sax. *pp*

B♭ B. Sax. (opt.)

Has. 1
2
3
4 *pp* *poco*

B♭ Trpts. 1
2
3

E♭ Corns. 1
2

Trombs. 1
2
(Bass)

Bars. *Alto Cl., Bsns, Ten. Sax.* *ten.* *Div.*
p *Uniso.*

Tuba *mp* *p*

Strg. Bass *arco* *mp* *p* *pizz*

Timp. *p* *pp*

Perc.



hold back slightly. **19** a tempo, broadly

Picc. (C Piccolo) *sost.*

Fl. 1 *a2* *Div.* *ff* *sost.*

Fl. 2 *a2* *Div.* *ff* *sost.*

Ob. 1 *cresc.* *ff* *sost.* *(a2)*

Ob. 2 *cresc.* *ff* *sost.*

Ea. Hn. *cresc. - - - - - molto* *ff* *sost.*

E^b Cla. *mf* *cresc.* *ff* *sost.* *Unis.*

B^b Cla. 1 *mf* *cresc.* *ff* *sost.* *Unis.*

B^b Cla. 2 *mf* *cresc.* *ff* *sost.* *Unis.*

B^b Cla. 3 *mf* *cresc.* *ff* *sost.* *Unis.*

E^b A. Cla. *mf* *cresc.* *ff* *sost.*

B^b B. Cla. *mf* *cresc.* *ff* *sost.*

B^b Con. Cla. *mf* *cresc.* *ff* *sost.* *sonore*

Bass. 1 *(a2)* *p* *cresc.* *ff* *sost.* *(Unis.)* *sonore*

Bass. 2 *mp* *cresc.* *ff* *sost.* *sonore*

Con. Bass. (opt.) *p* *ff* *sost.* *sonore*

E^b A. Sax. 1 *cresc.* *ff* *sost.* *Unis.*

E^b A. Sax. 2 *mp* *cresc.* *ff* *sost.* *sonore*

B^b T. Sax. *mp* *cresc.* *ff* *sost.* *sonore*

E^b B. Sax. *mp* *cresc.* *ff* *sost.* *sonore*

B^b B. Sax. (opt.) *mp* *cresc.* *ff* *sost.* *sonore*

Hr. 1 *p* *cresc.* *ff* *sost.* *a2 ff marc.*

Hr. 2 *p* *cresc.* *ff* *sost.* *a2 ff marc.*

Hr. 3 *p* *cresc.* *ff* *sost.* *a2 ff marc.*

Hr. 4 *p* *cresc.* *ff* *sost.* *a2 ff marc.*

B^b Trpts. 1 *ff marc.*

B^b Trpts. 2 *ff marc.*

B^b Trpts. 3 *ff marc.*

B^b Corns. 1 *mp* *ff* *marc.* *(a2)*

B^b Corns. 2 *mp* *ff* *marc.*

Trombe. 1 *pp* *ff* *marc.*

Trombe. 2 *pp* *ff* *marc.*

(Bass) *pp* *ff* *marc.*

Bars. *Unis.* *sonore.*

Tuba *ff* *sost.* *Unis.* *sonore.*

Strg. Bass *arco* *ff* *sost.*

Timp. *pp* *cresc.* *ff* *mp*

Susp. Cymb. *ff* *(let ring)*

Pr. Cymb. *ff* *(let ring)*

Perc. Sn. Dr. B. Dr. *ff* *(let ring)*



Picc.

Flu. 1
2

Ob. 1
2

En. Hn.

E^b Cla.

B^b Cla. 2
1
3

E^b A. Cla.

B^b B. Cla.

B^b Con. Cla.

Bsns. 1
2

Con. Bsns.
(opt.)

E^b A. Sax. 1
2

B^b T. Sax.

E^b B. Sax.

B^b B. Sax.
(opt.)

Hns. 1
2
3
4

B^b Trpts. 1
2

B^b Corns. 1
2

Trombs. 1
2
3
(Bass)

Bar.

Tuba

Strg. Bass

Timp.

Perc.

a2

f

mf

(Unia)

3

(legato tongue)

Div.

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Picc.

Fln. 1 2 *Soli* *mf*

Ob. 1 2 *1st. Soli* *mf*

En. Ha.

E^b Cla. 1

B^b Clas. 2 3 *mf*

E^b A. Cla.

B^b B. Cla.

B^b Con. Cla.

Bass. 1 2

Con. Bass. (opt.)

E^b A. Sax. 1 2 *mf*

B^b T. Sax. *mf*

E^b B. Sax.

B^b B. Sax. (opt.)

Hrn. 1 2 3 4

B^b Trpts. 1 2 3

B^b Coras. 1 2

Trombo. 1 2

(Bass)

Bass.

Tuba

Strg. Bass

Timp.

Perc.

Bells

sempre P

40

PREVIEW
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Picc.

Fls. 1
2

Ob. 1
2

Eng. Hrn.

E \flat Cla.

B \flat Clas. 1
2
3

E \flat A. Cla.

B \flat B. Cla.

B \flat Con. Cla.

Bass. 1
2

Con. Bass.
(opt.)

E \flat A. Sax. 1
2

B. T. Sax.

E \flat B. Sax.

B \flat R. Sax.
(opt.)

Hrn. 1
2
3
4

B \flat Trpts. 1
2
3

B \flat Corns. 1
2

Trombs. 1
2
3
(Bass)

Bass.

Tuba

Strg. Bass

Timp.

Perc.

Drum

mf

len.

mf Solo

mp

mp

mp-Solo

1st

2 Bars.

p

Eng. Hrn.

Cor. 1 Solo

1st

mp-Solo

2 Bars.

p

Picc.

Fl. 1
2

Ob. 1
2

En. Ha.

E^b Cla. 1

B^b Clas. 2
3

E^b A. Cla.

B^b E. Cla.

B^b Con. Cla.

Bass. 1
2

Con. Bass. (opt.)

E^b A. Sax. 1
2

B^b T. Sax.

E^b B. Sax.

B^b B. Sax. (opt.)

Has. 1
2
3
4

B^b Trpts. 1
2
3

B^b Cors. 1
2

Tromba. 1
2
3

(Bass) 4

Bar. 1

Tuba

Strg. Bass

Timp.

Perc.

Bells

a2

mf

ten.

Solo

mp

p

1 Bar. Solo mp

59 L'istesso tempo

Picc. *f broadly*
 Fls. 1 2 *f broadly*
 Ob. 1 2 *mp* *cresc.* *2. mf* *f broadly*
 Ea. Ha. *p* *f broadly*
 E^b Cla. *f broadly*
 B^b Cla. 1 2 3 *poco a poco cresc.* *f broadly*
 E^b A. Cla. *p* *poco a poco cresc.* *f broadly*
 B^b B. Cla. *p cresc.* *f broadly*
 B^b Con. Cla. *p cresc.* *f broadly*
 Basses. 1 2 *Unia.* *f broadly*
 Con. Bass. (opt.) *p* *f broadly*
 E^b A. Sax. 1 2 *poco a poco cresc.* *f broadly*
 B^b T. Sax. *poco a poco cresc.* *f broadly*
 E^b B. Sax. 1 *p* *poco a poco cresc.* *f broadly*
 B^b B. Sax. (opt.) *p* *f broadly*
 Hns. 1 2 3 4 *f broadly*
 B^b Trpts. 1 2 3 *p* *f broadly*
 B^b Corsas. 1 2 *3. p cresc.* *f broadly*
 Tromba. 2 *mp* *2nd* *f broadly*
 (Bass) *3. p cresc.* *f broadly*
 Bars. *all Bars.* *f broadly*
 Tuba *p* *cresc.* *f broadly*
 Strg. Bass *p* *cresc.* *arco* *f broadly*
 Timp. *mf* (soft sticks)
 Perc.
 Bells *f* ("Bright mallets) let each tone ring

Picc. *ten.*

Fls. 1 *ten.* a2 *mf* *p*

2 *mf* *p*

Obs. 1 *mf* *p*

2 *mf* *p*

En. Ha. *mf* *p*

E^b Cla. *ten.* *mf* *p*

B^b Clas. 1 *mf* *p*

2 *mf* *p*

3 *mf* *p*

E^b A. Cla. *mf* *p*

B^b B. Cla. *mf* *p*

B^b Con. Cla. *mp*

Bsns. 1 *Unia.* *mp* *p*

2 *mp* *p*

Con. Bsns. (opt.) *mp*

E^b A. Sax. 1 *mp* *p* 1. Hr.

2 *mp* *p*

B^b T. Sax. *mp* *p*

E^b B. Sax. *p*

B^b B. Sax (opt.) *p*

Hns. 1 *sim.* 1st. *mp*

2 *sim.*

3 *sim.*

4 *sim.*

B^b Trpts. 1 *p*

2 *p*

B^b Cors. 1 *p*

2 *p*

Trombs. 1 *ten.*

2 *ten.*

(Bass) *ten.*

Bar. *p*

Tuba *p*

Strg. Bass *p pizz.* *mp*

Timp. *mf*

Perc. *mf*

Bells

69 Allegretto non troppo (2+3)(3+2) (♩)-176 "HOY, NAZAN EEM" (Hoy, My Nazan)

(Change to C Piccolo)

Picc. *pp*
 Fl. 1 *pp*
 Ob. 1 *pp* 1st *mp Solo*
 En. Ha.
 E♭ Cla. *pp*
 B♭ Clas. 2 *pp*
 E♭ A. Cla. *pp*
 B♭ B. Cla. *pp* Bass. 1 *mp*
 B♭ Con. Cla. *pp*
 Basses. 1 *mp* *Soli*
 Con. Bass. (opt.) *mp*
 E♭ A. Sax. 1 *mp Solo* 1st. *poco*
 B♭ T. Sax. *mp Solo*
 E♭ B. Sax. *mp Solo*
 B♭ B. Sax. (opt.) *mp Solo*
 Haa. 1, 2, 3, 4
 B♭ Trpts. 1, 2 *pp*
 B♭ Cors. 1, 2 *pp*
 Trombs. 1, 2
 (Bass)
 Bars.
 Tuba *p sempre* 1 Tuba only *pizz.*
 Strg. Bass *p sempre*
 Timp. (medium hard sticks) *p sempre*
 Susp. Cymb. *p* (Play with metal Triangle beater on edge) *sempre p* (always short)
 Tamb. *p sempre*
 Perc. (Saars off) *p sempre*
 Sn. Dr. *p sempre*
 B. Dr. *p sempre*

(3 + 2)

(♩=♩)

Picc.

Fl. 1

Ob. 1

En. Hr.

E♭ Cla.

B♭ Cla. 2

E♭ A. Cla.

B♭ B. Cla.

B♭ Con. Cla.

Bass. 1

Con. Bass. (opt.)

E♭ A. Sax. 1

B♭ T. Sax.

E♭ B. Sax.

B♭ B. Sax. (opt.)

Hrn. 1

B♭ Trpts. 1

B♭ Corns 1

Trombs 1

(Base)

Bar. 1

Tuba

Strg. Bass

Timp.

Susp. Cymb.

Tamb.

Perc.

Sa. Dr.

B. Dr.

scherzando

mp Soli

Eng. Hr.

mp

p

(3 + 2)

(♩=♩)

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101 (2+3)

Picc.
 Fl. 1
 2
 Ob. 1
 2
 Ea. Ha.
 E^b Cla.
 B^b Cla. 2
 1
 3
 E^b A. Cla.
 B^b B. Cla.
 B^b Con. Cla.
 Bsns. 1
 2
 Con. Bsns. (opt.)
 E^b A. Sax. 1
 2
 B^b T. Sax.
 E^b B. Sax.
 B^b B. Sax. (opt.)
 Hrn. 1
 2
 3
 4
 B^b Trpts. 1
 2
 B^b Corns. 1
 2
 Tromba. 1
 2
 (Bass)
 Bar. 1
 Tuba
 Strg. Bass
 Timp.
 Susp. Cymb.
 Tamb.
 Perc. Sa. Dr.
 B. Dr.
 Xylophone

a2
 ff
 Unis.
 1. ff
 2. ff
 Hrne
 Div.
 larco
 (let ring)
 (Snares on)
 loco
 ff ("Hard" mallets)

(3 + 2)

Picc.

Fls. 1
2

Ob. 1
2

En. Ha.

E♭ Cla.

B♭ Clas. 2
3

E♭ A. Cla.

B♭ B. Cla.

B♭ Cos. Cla.

Bsns. 1
2

Con. Bsns. (opt.)

E♭ A. Sax. 1
2

B♭ T. Sax.

E♭ B. Sax.

B♭ B. Sax. (opt.)

Ha. 1
2
3
4

B♭ Trpts. 1
2
3

B♭ Cors. 1
2

Tromba. 2
3

(Bass)

Bass.

1 Har. only

Taba

Strg. Bass

Timp.

Susp. Cymb. (with Timpani stick, normally)

Tamb. (let Ring)

Perc. Sn. Dr. B. Dr.

ff, *f*, *dim.*, *p*, *pp*, *sempre dim.*, *poco a poco dim.*, *mp*, *1st Solo*, *mp*, *(legato tongue)*, *3rd. mp*, *dim.*, *mp (legato tongue)*, *dim.*, *dim.*, *2nd. p*, *3rd. f*, *dim.*, *p*, *sfz*, *mp*, *poco a poco dim.*, *mp*, *poco a poco dim.*, *mp*, *poco a poco dim.*, *dim.*, *p*



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(C Piccolo)

Picc. *mf*-Soli

Fl. 1 *mf*-Soli

Ob. 1 *mp* 1. Solo *sim.*

Ea. Ha.

E \flat Cla. *p* *mf* *Soli* *sim.*

B \flat Clas. 2 *Div.* *P (legato tongue)* *sim.* *mf* *Soli*

E \flat A. Cla. *p* *mf*

B \flat B. Cla. *p sempre sozz.* *(quasi soli)* *sempre*

B \flat Con. Cla.

Bass. 1

Con. Bass. (opt.)

E \flat A. Sax. 1 *sim.*

B \flat T. Sax.

E \flat B. Sax.

B \flat B. Sax. (opt.)

Har. 1 *pp*

Har. 2 *pp*

B \flat Trpts. 1 *C 1.2 (div.)*

B \flat Coras. 1 *(Cup mutes)* *P (legato tongue)* *sim.* *(Cup mutes)*

2 *(Cup mutes)*

Trombs. 2

(Bass)

Bass

Tuba *p* *1 Tuba only*

Strg. Bass

Timp. *pp*

Tamb.

Perc. Sa. Dr. B. Dr.

Vibra.

Bells *mp*



Picc. *mf*

Fls. 1 *mf* *a2* *mf* *a2* *Div.*

Ob. 1 *mf* *a2* *mf*

En. Hn. *mf*

E^b Cla. *mf*

B^b Clas. 2 *mf*

3 *mf*

E^b A. Cla. *mf*

B^b B. Cla. *mf*

B^b Con. Cla. *mp*

Bsns. 1 *mp* *Unis.*

2 *mp*

Con. Bsns. (opt.) *mf*

E^b A. Sax. 1 *mp* *mf* *mf* *mf*

2 *mp* *mf* *mf* *mf*

B^b T. Sax. *mf*

E^b B. Sax. *mp* *mf*

B^b B. Sax. (opt.) *mf*

Hns. 1 *p* *a2* *mp* *p*

2 *p* *mp* *p*

3 *p* *mp* *p*

4 *p* *mp* *p*

B^b Trpts. 1 *mf-Soli* *p*

2 *mf-Soli* *p*

3 *mf-Soli* *p*

B^b Corsas. 1 *mf-Soli* *p* *(open)* *Ob.*

2 *mf-Soli* *p* *Eng. Hra.*

Trombs. 1 *mf-Soli* *p*

2 *mf-Soli* *p*

(Bass) *mf-Soli* *p*

Bars. *Hrs.*

Tabla *mp*

Strg. Bass *mp*

Timp. *mp*

Tamb. *mp*

Perc. Sn. Dr. B. Dr. *mp*

Vibraphone *(4 mallets)* *mp* *(non arpeggio)* *mp*

Bells *mp*

(3+2)

Fls.

Picc. 1 2

Fls. 1 2

Ob. 1 2

En. Ha.

E^b Cla. 1

B^b Clas. 2 3

E^b A. Cla.

B^b B. Cla.

B^b Con. Cla.

Bass. 1 2

Con. Bass. (opt.)

E^b A. Sax. 1 2

B^b T. Sax.

E^b B. Sax.

B^b B. Sax. (opt.)

Hrs. 1 2 3 4

B^b Trpts. 1 2 3

B^b Corns. 1 2

Trombs. 1 2 3 4

Bass. 1 2 3 4

Bars.

Tuba

Strg. Bass

Timp.

Tamb.

Perc. Sn. Dr. B. Dr.

Bells

1. Solo. *mp*

Ob. Solo. *mp*

1st Alto Sx. *mp*

2nd Alto Sx. *mp*

Bar. Sx. *mp*

Unis. *mf-Soli*

Fls. *mf-Soli*

Obs. *mf*

Bass. *mp-Soli*

Bass. *pp*

3rd. *p*

Ob. solo *mf*

1 Bar. only

all Tubas *p*

1 Tuba only *p*

(Saxes off)

188 Broadly, with expression (♩ = 63) broadly

Picc. *mp* *Soli* *a2* *broadly* *Div.*

Fl. 1 2 *f* *broadly*

Ob. 1 2 *f* *broadly*

En. Ha. *f* *broadly*

E♭ Cla. 1 *f* *broadly*

B♭ Cla. 2 3 *f* *broadly*

E♭ A. Cla. *f* *broadly*

B♭ B. Cla. *f* *broadly*

B♭ Con. Cla. *f* *broadly*

Bsns. 1 2 *p* *f* *broadly*

Con. Flan. (opt.) *f* *broadly*

E♭ A. Sax. 1 2 *1 Hr.* *3 Hr.* *2 Hr.* *f* *broadly*

B♭ T. Sax. *f* *broadly*

E♭ B. Sax. *f* *broadly*

B♭ B. Sax. (opt.) *f* *broadly*

Hns. 1 2 3 4 *f* *broadly* *a2* *a2*

B♭ Trpts. 1 2 3 *f* *broadly*

B♭ Cors. 1 2 *f* *broadly*

Trombs. 2 *p* *f* *broadly* *3rd.* *2nd.* *f*

(Bass) *f* *broadly*

Bass. *f* *broadly*

Tuba *2 tubas* *all tubas* *f* *broadly*

Strg. Bass *arco* *p* *f* *broadly*

Tim. *pp*

Tamb. *p*

Perc. Sa. Dr. B. Dr. *pp*

Xyle. *p*

Bells *p* *Soli*

This page contains a musical score for a large ensemble, likely a symphony or concert band. The score is arranged in a standard format with multiple staves for each instrument. The instruments listed on the left side of the page are: Picc., Fla. 1 & 2, Ob. 1 & 2, Ea. Ha., E^b Cla., B^b Cla. 1 & 2, E^b A. Cla., B^b B. Cla., B^b Con. Cla., Bass. 1 & 2, Con. Bass. (opt.), E^b A. Sax. 1 & 2, B^b T. Sax., E^b B. Sax., B^b B. Sax. (opt.), Hrn. 1, 2, 3 & 4, B^b Trpta. 1 & 2, B^b Cors. 1 & 2, Tromba. 1, 2 & 3, (Bass), Bar. (Bass), Tuba, Strg. Bass, Tmp., and Perc. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the page. The number "194" appears in a small box above the Piccolo staff and below the Bassoon staff.

202

Picc.

Fls. 1 (a2) *Soli* *mf*

Ob. 1 *Soli* *mf*

En. Ha.

E^b Cla. 1 *mf*

B^b Cla. 2 *mf*

3 *mf*

E^b A. Cla. *mf*

B^b B. Cla. *f*

B^b Con. Cla. *f*

Bass. 1 *a2* *Soli*

2 *f*

Con. Bass. (opt.) *f*

E^b A. Sax. 1 *mf*

2 *p*

B^b T. Sax. *f* *Soli*

E^b B. Sax. *p* *mf*

B^b B. Sax. (opt.) *mf*

Hrn. 1 *1st.* *p*

2 *2nd.* *p*

3

4

B^b Trpts. 1

2

3

B^b Coras. 1

2

Bar. Bass. *f*

Trombs. 2

(Bass) *f*

Bass. *f* *Soli*

Tuba *f*

Strg. Bass. *pix.* *f* *arco*

Timp.

Perc.

poco a poco ritenuto

224

Allegro vivo con fuoco (♩ = 138) "GNA, GNA" (Go, Go)

Musical score for various instruments including Picc., Fl., Ob., En. Hn., E♭ Cla., B♭ Clas., E♭ A. Cla., B♭ B. Cla., B♭ Con. Cla., Bsns., Con. Bsns., E♭ A. Sax., B♭ T. Sax., E♭ B. Sax., B♭ B. Sax., Hns., B♭ Trpts., B♭ Corsas., Tromba., (Baas), Bass., Tuba, Strg. Bass, Timp., Tamb., Perc. Sa. Dr., B. Dr., Xylo., and Bells.

Key markings include *poco a poco ritenuto*, *Allegro vivo con fuoco*, *ff*, *f*, *sfz*, *sfz p*, *p*, *stacc.*, *sempre p e stacc.*, *Unis.*, *piac.*, *(Snares on)*, and *("Hard" mallets)*.

Rehearsal mark 224 is indicated at the start of the main section.



Picc.

Fl. 1 2

Ob. 1 2

Ea. Ha.

E^b Cla.

B^b Clas. 1 2 3

E^b A. Cla.

B^b B. Cla.

B^b Con. Cla.

Basns. 1 2

Coa. Boon (opt.)

E^b A. Sax. 1 2

B^b T. Sax.

E^b B. Sax.

B^b B. Sax. (opt.)

Hns. 1 2 3 4

B^b Trpts. 1 2 3

B^b Corns. 1 2

Trombs 2 (Bass)

Bass.

Tuba

Strg. Bass

Timp.

Tamb.

Perc. Sn. Dr. B. Dr.

Xylo.

Bells

mf *Soli* *mp* *poco a poco dim.* *al.*

schierzando *p* *pp* *poco a poco dim.* *al.*

f *P* *cresc. e stacc.*

pp *pp* *pp*

dim. *pp*

pp *pp*

P Bell



Picc.

Fl. 1
2

Ob. 1
2

Ea. Ha.

E^b Cla. 1

B^b Cla. 2
3

E^b A. Cla.

B^b B. Cla.

B^b Con. Cla.

Bass. 1
2

Con. Bass. (opt.)

E^b A. Sax. 1
2

B^b T. Sax.

E^b B. Sax.

B^b S. Sax. (opt.)

Has. 1
2
3
4

B^b Trpts. 1
2
3

B^b Cors. 1
2

Trombs. 1
2
3
(Bass) 4

Bass.

Taba

Strg. Bass

Timp.

Tamb.

Perc. Sn. Dr. B. Dr.

Xylo.

Bells

pp

sfz

sfz

sfz

mf

Picc.

Fb. 1
2

Ob. 1
2

En. Ha.

E^b Cla.

B^b Clas. 1
2
3

E^b A. Cla.

B^b B. Cla.

B^b Con. Cla.

Basns. 1
2

Con. Basn. (opt.)

E^b A. Sax. 1
2

B^b T. Sax.

E^b B. Sax.

B^b B. Sax. (opt.)

Hns. 1
2
3
4

B^b Trpts. 1
2
3

B^b Cors. 1
2

Hrs.

Trmbs. 1
2
3
(Bass) 4

Bars.

Tuba

Strg. Bass

Timp.

Tamb.

Perc

Sa. Dr.
B. Dr.

Xylo

Bells

Div. *mp* - *Soli* *mpz*

mp - *Soli* *mpz*

mp - *Soli* *mpz*

(a2)

(a2)

Hrs.

Rar.

Unis.

Unis.

p-*subito*

p-*subito*

p

Picc.

Fl. 1
2

Ob. 1
2

En. Ha.

E^b Cla.

B^b Clar. 1
3

E^b A. Cla.

B^b B. Cla.

B^b Con. Cla.

Bass. 1
2

Con. Bass.
(opt.)

E^b A. Sax. 1
2

B^b T. Sax.

E^b B. Sax.

B^b B. Sax.
(opt.)

Hrn. 1
2
3
4

^b Trpts. 1
2
3

B^b Cors. 1
2

Tromba. 1
2

(Bass)

Bar.

Tuba

Strg. Bass

Timp.

Tamb.

Perc.
Sn. Dr.
B. Dr.

Xylo.

Bells

f Soli

f Soli

mf

mf

f Soli

f Soli

p

p

1st only

f Soli

p

poco a poco cresc.

poco a poco cresc.

Picc.

Fl. 1
2

Ob. 1
2

Ea. Ha.

E^b Cla.
1

B^b Cla. 2
3

E^b A. Cla.

B^b B. Cla.

B^b Con. Cla.

Bass. 1
2

Con. Bass. (opt.)

E^b A. Sax. 1
2

B^b T. Sax.

E^b B. Sax.

B^b B. Sax. (opt.)

Hrn. 1
2
3
4

B^b Trpts. 1
2
3

B^b Corns. 1
2

Tromba. 2
3
(Bass)

Bar. 1

Tuba

Strg. Bass

Temp.

Susp. Cymb.

Tamb.

Perc.

Sa. Dr.

B. Dr.

Xylo.

Belle

2nd.

a2

ff

(a2)

sfz

ff

268

Div.

Unis.

arco

Legal Use Requires Purchase

f *p*

Picc.

Fl. 1
2

Ob. 1
2

En. Ha.

E^b Cla.

B^b Clas. 2
3

E^b A. Cla.

B^b B. Cla.

B^b Coa. Cla.

Bass. 1
2

Coa. Bass. (opt.)

E^b A. Sax. 2

B^b T. Sax.

E^b B. Sax.

B^b B. Sax. (opt.)

Hrn. 1
2
3
4

B^b Trpts. 1
2
3

B^b Cors. 1
2

Tromba. 2
3
(Bass)

Bass.

Tuba

Strg. Bass

Timp.

Tamb.

Perc.
Sn. Dr.
B. Dr.

Xylo.

Bello

p *stacc.* *cresc.* *mp stacc.*

p *stacc.*

p-subito *sim.*

pizz. *p-subito*

pp sub. *p* *Bell.* *cresc.*

pp *p* *cresc.*

Picc. *f* *cresc. molto* *ff*
 Fls. 1 2
 Ob. 1 2 *cresc. molto* *ff*
 En. Ha. *f* *cresc. molto* *ff*
 E^b Cla. *f* *cresc. molto* *ff*
 B^b Clas. 1 2 3 *cresc. molto* *ff*
 E^b A. Cla. *f* *cresc. molto* *ff*
 B^b B. Cla. *f* *cresc. molto* *ff*
 B^b Con. Cla. *f* *cresc. molto* *ff*
 Bsns. 1 2 (a2) *f*
 Con. Bsns. (opt.) *f*
 E^b A. Sax. 1 2 *cresc.* *ff*
 B^b T. Sax. *cresc.* *ff*
 E^b B. Sax. *f*
 E^b B. Sax. (opt.) *f*
 Hns. 1 2 3 4 *f*
 B^b Trpts. 1 2 3 (a2) *f*
 B^b Corns. 1 2 (a2) *f*
 Trombs. 1 2 (a2) *f*
 (Bass) (a2) *f*
 Bars. *poco a poco cresc.* *al* *f* *Unis.*
 Tuba *f*
 Strg. Bass *f*
 Timp. *f*
 Susp. Cymb. *(let ring)*
 Tamb. *f*
 Perc. Sa. Dr. B. Dr. *f*
 Xyle. *f*
 Bella *cresc. molto* *ff*



904

Picc. *sfz*

Fln. 1 *sfz*

Ob. 1 *sfz*

En. Ha. *sfz*

E^b Cla. *sfz*

B^b Cla. 1 *sfz*

B^b Cla. 2 *sfz*

E^b A. Cla. *sfz*

B^b B. Cla. *sfz*

B^b Con. Cla. *ff*

Bass. 1 *ff*

Con. Bass. (opt.) *ff*

E^b A. Saxen. 1 *ff*

B^b T. Sax. *ff*

E^b B. Sax. *ff*

B^b B. Sax. (opt.) *ff*

Has. 1 *ff*

Has. 2 *ff*

Has. 3 *ff*

B^b Trpts. 1 *f*

B^b Trpts. 2 *f*

B^b Trpts. 3 *f*

B^b Corn. 1 *f*

B^b Corn. 2 *f*

B^b Corn. 3 *f*

Trombs. 1 *sfz*

Trombs. 2 *sfz*

Trombs. 3 *sfz*

(Bass) *sfz*

Bar. *dim* *p*

Tuba *f*

Strg. Bass *f*

Timp. *f*

Susp. Cymb. *sfz*

Tamb. *sub.*

Perc. *sub.*

Sa. Dr. *sub.*

B. Dr. *sub.*

Xyle. *ff*

Bells *ff*

mf *Soli* *fz*

mf *sub.* *stacc.*

mf *sub.*

1 Bar. only

To pair of Cymbals

(3 "Hard" mallets)

ff

f sub.

317

Picc. *f*-Soli

Fln. 1 2

Ob. 1 2

Ea. Ha. *f* Soli

E^b Cla. 1 *dim.* *f*-Soli

B^b Clas. 2 *f*-Soli

Eng. Hrn.

E^b A. Cla.

B^b B. Cla. B. Cl. *mp*

B^b Con. Cla.

Bsns. 1 2

Con. Bsns. (opt.)

E^b A. Sax. 1 2

B^b T. Sax.

E^b B. Sax.

B^b B. Sax. (opt.)

Has. 1 2 3 4

B^b Trpts. 1 2 3 Hrn.

B^b Cors. 1 2

(Str. mute)

Trombs. 1 2 3

(Bass)

Bar. 1 Bar. only *p*

Tuba

Strg. Bass

Timp.

Tamb. *p sempre*

Perc.

Sa. Dr. *p sempre*

B. Dr.

Xylo.

Vibra.



328

Picc. 1st. *mf* 2nd. *mf* a2 *mp* *stacc.*

Fl. 1 2

Ob. 1 2 *mp* *stacc.*

En. Ha.

E^b Cla. 1 *pp*

B^b Clas. 2 *mp*

3 *mp*

E^b A. Cla.

B^b B. Cla. *p*

B^b Con. Cla.

Bsns. 1 2

Con. Bsns. (opt.)

329

E^b A. Sax. 1 2 *mp* *Soli*

B^b T. Sax.

E^b B. Sax.

B^b B. Sax. (opt.)

1 2 3 4

Has.

B^b Trpts. 1 2 3

B^b Corns. 1 2 *mp* *dim.*

1 2 3 4

Trombs.

(Bass)

1 2 3 4

Bars. (1 Bar. only) *mp* *dim.* Ten. Sx.

Tuba

Strg. Bass

Timp.

Tamb.

Perc. *pp*

Sa. Dr. *pp*

B. Dr.

Xylo.

Vibra. (Vibraphone) *p* ("soft" mallets, no motor)



Picc.
 Fl. 1 (a2)
 Fl. 2
 Ob. 1
 Ob. 2
 Ea. Hr.
 E^b Cla. 1
 B^b Cla. 2
 B^b Cla. 3
 E^b A. Cla.
 B^b B. Cla.
 B^b Con. Cla.
 Bass. 1
 Bass. 2
 Con. Bass. (opt.)
 E^b A. Sax. 1
 E^b A. Sax. 2
 B^b T. Sax.
 E^b B. Sax.
 B^b B. Sax. (opt.)
 Hrn. 1
 Hrn. 2
 Hrn. 3
 Hrn. 4
 B^b Trpts. 1
 B^b Trpts. 2
 B^b Trpts. 3
 B^b Corns. 1
 B^b Corns. 2
 Tromba. 1
 Tromba. 2
 Tromba. 3
 (Bass)
 Bar.
 Tuba
 Strg. Bass
 Timp.
 Tamb.
 Perc.
 Sa. Dr.
 B. Dr.
 Xylo.
 Vibra.

Musical score for page 54, featuring various instruments and their parts. The score includes dynamic markings such as *f*, *mp*, *p*, *poco cresc.*, *arco*, and *Str. mute*. Performance instructions include *Div.*, *mp sub. stacc.*, *Basso.*, *Solo*, and *1. Bar. only*. A large red watermark "PREVIEW ONLY - PURCHASE REQUIRED" is overlaid on the page.

Picc.

Fl. 1 2

Ob. 1 2

En. Ha.

E^b Cla.

B^b Cla. 1 2 3

E^b A. Cla.

B^b B. Cla.

B^b Con. Cla.

Bsoss. 1 2

Con. Bsoss. (opt.)

E^b A. Sax. 1 2

B^b T. Sax.

E^b B. Sax.

B^b B. Sax. (opt.)

Hns. 1 2 3 4

B^b Trpts. 1 2 3

B^b Corns. 1 2

Trombs. 1 2 3 4 (Bass)

Bars.

Tuba

Strg. Bass

Timp.

Pr. Cymb. Tamb.

Perc. Sn. Dr. B. Dr.

Xylo.

Bells

ff ("Hard" mallets)

57 Furioso

Picc.

Fl. 1
2

Ob. 1
2

En. Ha.

E♭ Cla.

B♭ Clas. 2
3

E♭ A. Cla.

B♭ B. Cla.

B♭ Con. Cla.

Bass. 1
2

Con. Bas. (opt.)

E♭ A. Sax. 1
2

B♭ T. Sax.

E♭ B. Sax.

B♭ B. Sax. (opt.)

Hns. 1
2
3
4

B♭ Trpts. 1
2
3

B♭ Corns. 1
2

Tromba. 1
2
(Bass)

Baro.

Tuba

Strg. Bass

Timp.

Pr. Cymb. Tamb.

Perc. Sa. Dr. B. Dr.

Xylo.

Bells

ff *a2* *sfzmp* *f*

Legal Music Required

Picc.
 Fla. 1
 2
 Ob. 1
 2
 Ea. Ha.
 1
 B^b Clar. 2
 3
 E^b A. Clar.
 B^b B. Clar.
 B^b Con. Clar.
 Basses 1
 2
 Con. Bass. (opt.)
 E^b A. Sax. 1
 2
 B^b T. Sax.
 E^b B. Sax.
 B^b B. Sax. (opt.)
 1
 2
 3
 4
 Hsa.
 B^b Trpts. 1
 2
 3
 B^b Corsas. 1
 2
 1
 Tromba 2
 (Bass) 4
 Bass.
 Tuba
 Strg. Bass
 Timp.
 Pr. Cymb.
 Tamb.
 Perc.
 Sn. Dr.
 B. Dr.
 Xyle.
 Bells

Picc.
 Fla. 1
 2
 Ob. 1
 2
 Ea. Ha.
 E^b Cla.
 B^b Clas. 1
 2
 3
 E^b A. Cla.
 E^b B. Cla.
 B^b Con. Cla.
 Basses. 1
 2
 Con. Bass.
 (opt.)
 E^b A. Sax. 1
 2
 B^b T. Sax.
 E^b B. Sax.
 B^b B. Sax.
 (opt.)
 Hns. 1
 2
 3
 4
 B^b Trpts. 1
 2
 3
 B^b Corns. 1
 2
 Trombs. 1
 2
 (Bass)
 Bars.
 Tuba
 Strg. Bass
 Timp.
 Pr. Cymb.
 Tamb.
 Perc.
 Sa. Dr.
 B. Dr.
 Xylo.
 Belle

381

Picc.

Flw. 1

Ob. 1 2

Eu. Ha.

E^b Cla.

B^b Cla. 1 2 3

E^b A. Cla.

B^b B. Cla.

B^b Con. Cla.

Bas. 1 2

Con. Bas. (opt.)

381

E^b A. Sax. 1 2

B^b T. Sax.

E^b R. Sax.

B^b B. Sax. (opt.)

Has. 1 2 3 4

B^b Trpts. 1 2 3

B^b Cor. 1 2

Trombs. 1 2 3

(Bass)

Bar. 1

Tuba

Strg. Bas. 1

Timp.

Pr. Cymbs

Tamb.

Perc.

Sa. Dr.

B. Dr.

Xylo.

Bells

Soli

f

Obs.

a2

p sub.

Bas.

Obs.

Bas.

1 Tuba only

p

pp sub.

mf

mf



Picc.

Fl. 1
2

Ob. 1
2

E♭ Ha.

E♭ Cla.

B♭ Cla. 1
2
3

E♭ A. Cla.

B♭ B. Cla.

B♭ Con. Cla.

Bass. 1
2

Con. Bass. (opt.)

E♭ A. Sax. 1
2

B♭ T. Sax.

E♭ B. Sax.

B♭ B. Sax. (opt.)

Hrn. 1
2
3
4

B♭ Trpts. 1
2

B♭ Cors. 1
2

Trombs. 1
2
(Bass)

1 Bar. only

Bass. *p* 2 Tubas

Tuba

Strg. Bass

Timp.

Pr. Cymb.

Cymb.

Perc.

Sa. Dr.

B. Dr.

Xyle.

Bells

f

mf

f Soli

f Soli

fp poco a poco cresc.

fp poco a poco cresc.

fp poco a poco cresc.

mf

Picc.
 Fl. 1
 2
 Ob. 1
 2
 En. Ha.
 E^b Cla.
 B^b Cla. 2
 3
 E^b A. Cla.
 B^b B. Cla.
 B^b Con. Cla.
 Basses. 1
 2
 Con. Bass.
 (opt.)
 E^b A. Sax. 1
 2
 B^b T. Sax.
 E^b B. Sax.
 B^b B. Sax.
 (opt.)
 Hrn. 1
 2
 3
 4
 B^b Trpts. 1
 2
 3
 B^b Cors. 1
 2
 Trombe. 2
 (Bass)
 Bass.
 all Bars.
 all Tubas
 Tuba
 Strg. Bass
 Timp.
 Pr. Cmbe
 Tamb.
 Perc.
 Sn. Dr.
 B. Dr.
 Xylo.
 Mello.

Musical score for a full orchestra, including woodwinds, brass, strings, and percussion. The score is marked with a large red watermark: "PREVIEW! USE REQUIRES PURCHASE".

The score includes various dynamics such as *cresc.*, *mf*, *mp*, *ff*, and *molto marc.*. It also features performance instructions like "all Bars.", "all Tubas", and "(let ring)".

The page number "62" is located in the top left corner. The score is written in a standard musical notation with multiple staves for each instrument.

Picc.
 Fl. 1
 2
 Ob. 1
 2
 Ea. Hr.
 E^b Cla.
 B^b Cla. 2
 3
 E^b A. Cla.
 B^b B. Cla.
 B^b Con. Cla.
 Basses. 1
 2
 Con. Bass.
 (opt.)
 E^b A. Sax. 1
 2
 B^b T. Sax.
 E^b B. Sax.
 B^b B. Sax.
 (opt.)
 Hrn. 1
 2
 3
 4
 B^b Trpts. 1
 2
 B^b Corns. 1
 2
 Trombs. 2
 (Bass)
 Bass.
 Div. Unis.
 Tuba
 Strg. Bass
 (hardest felt sticks)
 Timp.
 Pr. Cymbe
 Tamb.
 Perc.
 Sn. Dr.
 B. Dr.
 Xylo.
 Mello.

Musical score for a full orchestra, page 64. The score includes staves for Piccolo, Flutes, Oboes, English Horn, Clarinets (B-flat, A, B-flat, Contrabass), Basses, Contrabass (optional), Saxophones (E-flat Alto, B-flat Tenor, E-flat Baritone, B-flat Bass), Horns, Trumpets, Cornets, Trombones (with Basses), Baritone, Tuba, String Bass, Timpani, Percussion (Pr. Cymbal, Tambourine, Snare Drum, Bass Drum), Xylophone, and Bells. The score features various musical notations including dynamics (ff, sfz, sim), articulation (accents), and performance instructions like 'gliss.' and '(let ring)'. A large red watermark 'Levi's Requisites' is overlaid on the page.