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Mini - Score

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La Sombra del Cruzado

The Crussader's Shadow

F. Ferran

Art.nr: 012482100
Difficulty: E
Duration: 18:24
Concert Band
Recorded on: The Submerged City (311099720)

Original Pieces

Colofon

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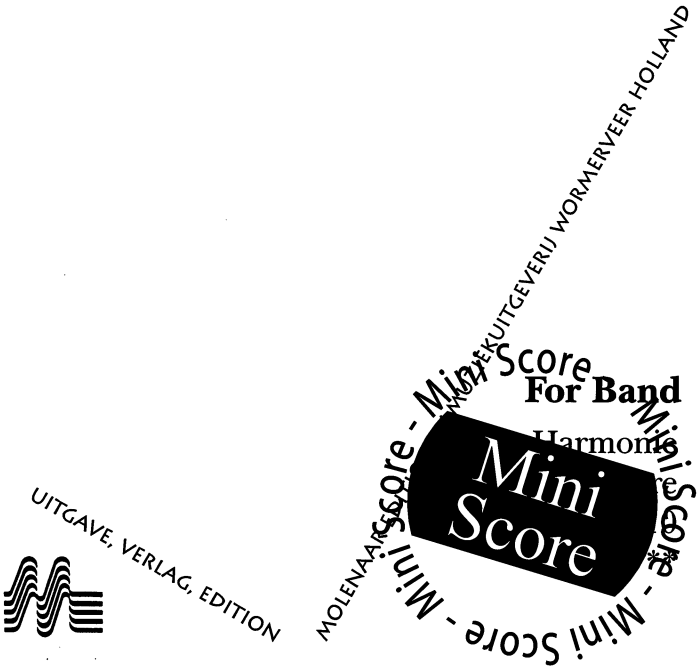
LA SOMBRA DEL CRUSADO

FERRER FERRAN



LA SOMBRA DEL CRUSADO

N

Aanleiding voor de Derde Kruistocht was de inname van Jeruzalem door Sultan Saladin in oktober 1187.
De Koning van Engeland, Richard Leeuwenhart; de Koning van Frankrijk, Filips August; en de Keizer van Duitsland, Frederik I "Barbarossa" die, op weg naar Jeruzalem, in de rivier Cydnos in Klein Azië verdronk, vormden een alliantie tegen Saladin.
De oorlog kwam tot een einde door het verdrag dat gesloten werd tussen Richard Leeuwenhart en Saladin in september 1192.
Hierdoor bleef Jeruzalem in handen van de Moslims, terwijl het christelijk koninkrijk zijn hoofdstad in Acra vestigde.
Tijdens deze kruistocht veroverde Richard Leeuwenhart de stad Messian, Cyprus en de stad Saint Jean d'Acre. Na de inname van laatstgenoemde stad in 1191 werden Richard Leeuwenhart en Filips-August vijanden. Filips-August keerde terug naar Frankrijk.
Op zijn terugreis naar Engeland om de intrigues van zijn broer John, die door Filips-August gesteund werd, te verijdelen, werd Richard Leeuwenhart gevangen genomen door Leopold II Markgraaf van Oostenrijk.
Eerst werd hij, op verzoek van de koning van Frankrijk, vastgehouden in het kasteel van Dürunstein, nadien werd hij aan de Duitse Keizer Hendrik IV uitgeleverd.
Deze liet hem vrij na het betalen van een losgeld. Richard keerde terug naar Engeland om zijn broers verraad te wreken en om de verloren gebieden in Frankrijk opnieuw te veroveren.
Hij versloeg Filips-August achtereenvolgens in Gisors, in Fréteval in 1194 en Courcelles in 1198.
Hij overleed tijdens de inname van het kasteel van Châlus één jaar later. Zijn broer John volgde hem op als Koning van Engeland.

LA SOMBRA DEL CRUSADO

F

C'est la prise de la ville de Jérusalem par le sultan Saladin en octobre 1187 qui est à l'origine de la Troisième Croisade.
Le roi d'Angleterre, Richard Coeur de Lion, le roi de France Philippe-Auguste et l'empereur d'Allemagne Frédéric Ier "Barbarossa" qui se noya dans la rivière Cydnos en Asie Mineure en route vers Jérusalem, forment une alliance contre Saladin. La guerre se termine par le traité signé entre Richard Coeur de Lion et Saladin en septembre 1192.
Ce traité stipule que Jérusalem reste aux mains des Musulmans, tandis que le royaume chrétien créé une nouvelle capitale à Acre.
Au cours de cette croisade, Richard Coeur de Lion conquiert successivement la ville de Messine, l'île de Chypre et la ville de Saint Jean d'Acre.
Après la prise de cette dernière ville en 1191 Richard Coeur de Lion et Philippe-Auguste deviennent ennemis.
Philippe-Auguste rentre en France. Sur le chemin de retour vers l'Angleterre où il veut mettre fin aux intrigues de son frère Jean, soutenu par Philippe-Auguste, Richard Coeur de Lion est fait prisonnier par Léopold II margrave d'Autriche.
A la demande de la France il est enfermé au château de Dürunstein avant d'être livré à l'empereur allemand Henri IV.
Ce dernier le libère après avoir obtenu une rançon. Richard retourne en Angleterre pour se venger des traîtrises de son frère et pour reconquérir les territoires perdus en France.
Il bat Philippe-Auguste successivement à Gisors, à Fretéval en 1194 et à Courcelles en 1198.
Il meurt lors de la prise du château de Châlus un an plus tard. Son frère Jean lui succède en tant que roi d'Angleterre.

LA SOMBRA DEL CRUSADO

D

Anlaß für den Dritten Kreuzzug war die Einnahme von Jerusalem durch Sultan Saladin im Oktober 1187.
Der König von England, Richard Löwenherz, der König von Frankreich, Philippe-Auguste, und der Kaiser von Deutschland, Friedrich I. "Barbarossa", der unterwegs nach Jerusalem im Fluß Cydnos in Kleinasien ertrank, alliierten sich gegen Saladin.
Der Krieg hörte auf als Richard Löwenherz und Saladin im September 1192 ein Abkommen schlossen.
Die Moslems behielten Jerusalem und Acra wurde die neue Hauptstadt des christlichen Königreiches. Während dieses Kreuzzuges eroberte Richard Löwenherz die Insel Zypern und die Städte Messian und Sankt Johannes von Acra.
Nach der Einnahme letzterer Stadt 1191 wurden Richard Löwenherz und Philippe-Auguste Feinde. Philippe-Auguste kehrte nach Frankreich zurück. Auf der Rückfahrt nach England, um die dortigen Intrigen seines Bruders Johns zu vereiteln, wurde Richard Löwenherz durch den österreichischen Markgrafen Leopold II. gefangengenommen.
Bitten des Königs von Frankreich wurde er im Schloß Dürunstein eingeschlossen, aber nachher wurde er an den deutschen Kaiser Heinrich IV. ausgeliefert.
Letzterer ließ ihn frei nachdem ein Lösegeld bezahlt worden war. Richard kehrte nach England zurück um den Verrat seines Bruders zu vergelten und die verlorene Gebiete in Frankreich wieder zu erobern.
Er siegte Philippe-Auguste nacheinander in Gisors, in Fréteval 1194 und in Courcelles 1198. Er verstarb während der Einnahme der Burg zu Châlus ein Jahr später. Sein Bruder John folgte ihm auf dem Thron von England.

LA SOMBRA DEL CRUSADO

E

The 3rd Crusade was originated by the fall of Jerusalem in the hands of Sultan Saladin in October 1187. The king of England, Richard the Lion-Heart; the king of France Philip Augustus; and the Emperor of Germany Frederick I "Barbarossa", who drowned in the river Cydnos in Asia Minor on his way to Jerusalem, allied to fight Saladin.
It ended with the treaty between Saladin and Richard Lion-Heart, which was signed in September 1192, by which Jerusalem remained in the hands of the Muslims and the Christian Kingdom established its capital in Acre.
During this Crusade Richard the Lion-Heart conquered the city of Messina, Cyprus and Saint John of Acre. After the seize of this last city Richard the Lion-Heart and Philip Augustus became enemies.
Philip Augustus returned to France first and when Richard the Lion-Heart was going back to England to face the intrigues of his brother John, who was being supported by Philip Augustus, he fell prisoner of Leopold II margrave of Austria, and after being held at the castle of Dürunstein by request of the king of France, was taken to the German Emperor Henry IV.
He released him after the payment of a ransom.
Richard came back to England ready to take revenge on his brother's treason and to recover the territories lost in France, where he vanquished Philip Augustus at Gisors, Freteval and Courcelles in 1198, dying at the seize of the Castle of Chalus one year later.
His brother John succeeded him in the throne of England.

La Sombra del Crusado

DE SCHADUW VAN DE KRUISVAARDER - *L'OMBRE DU CROISE*
DER SCHATTEN DES KREUZFAHRERS - *THE CRUSADER's SHADOW*

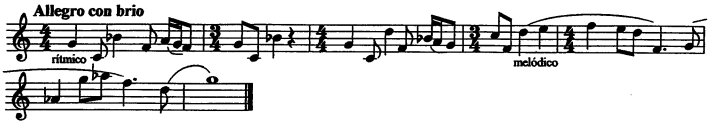
Dit Symfonisch gedicht voor harmonieorkest beschrijft gebeurtenissen die plaatsvonden tijdens de Derde Kruistocht. Aanleiding voor deze kruistocht was de val van Jeruzalem in de handen van Sultan Saladin in oktober 1187.

Ce poème symphonique pour orchestre d'harmonie décrit des événements historiques qui ont eu lieu lors de la Troisième Croisade. La prise de Jérusalem par le Sultan Saladin en octobre 1187 fut à l'origine de cette croisade.

Diese sinfonische Dichtung für großes Blasorchester beschreibt Ereignisse die während des Dritten Kreuzzuges stattgefunden haben. Anlaß für diesen Kreuzzug war die Einnahme von Jerusalem durch Sultan Saladin im Oktober 1187.

Symphonic Poem, for symphonic band. It describes the events, which happened during the Third Crusade, originated by the fall of Jerusalem in the hands of Sultan Saladin in October 1187. The introduction presents all the motives of the composition, from which three large sections result.

INTRODUCTIE - *INTRODUCTION* - INTRODUKTION - *INTRODUCTION*



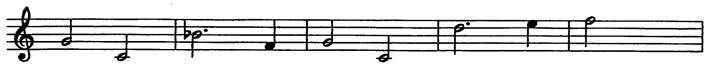
In deze introductie treft men twee totaal verschillende elementen aan: het eerste heeft een meer ritmisch karakter, terwijl het tweede eerder een melodisch karakter heeft. Deze motieven vormen het eerste deel. Het eerste thema is een uitbreiding van het eerste motief.

Dans cette introduction on trouve deux éléments totalement différents: l'un a un caractère plutôt rythmique, tandis que l'autre a plutôt un caractère mélodique. Ces motifs constituent la première partie. Le premier thème est une extension de ce premier motif.

In dieser Introduktion gibt es zwei ganz verschiedene Elemente: das erste hat einen rhythmischen Charakter, indessen das zweite vielmehr einen melodischen Charakter hat. Diese Motive bilden den ersten Teil. Das erste Thema ist eine Erweiterung des ersten Motivs.

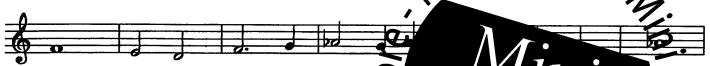
In this introduction two very distinct elements are found; the first of a more rhythmic character and the second of a melodic one. These motives make up the first section. The first theme is an augmentation (expansion) of the first motive.

1STE DEEL — *1 PARTIE* — ERSTER TEIL — *1st SECTION*
1ste Thema — *1 Theme* — Thema eins — *1st Theme*



Op dezelfde manier is het tweede thema een uitbreiding van het tweede motief.
De la même façon, le deuxième thème est une extension du deuxième motif.
Auf derselben Weise ist das zweite Thema eine Erweiterung des zweiten Motivs.
In the same way, the second theme is an augmentation of the 2nd motive.

2de Thema — *2 Theme* — Thema zwei — *2nd Theme*



Deze twee thema's ontwikkelen zich contrapuntisch in een ritmische vorm, ontleend aan het thema van het 2de deel.

Ces deux thèmes se développent de façon contrapuntique en une forme rythmique, [illegible] ouverture du thème de la deuxième partie.

Beide Themen entwickeln sich kontrapunktisch in einer der Introduktion entlehnten rhythmischen Form [illegible] des Themas des zweiten Teils wird.

These two themes go in counterpoint in a rhythmic shape which is extracted from the start of the introduction which is the opening motive of the theme in Section 2.

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INSTRUMENTATION **'LA SOMBRA DEL CRUZADO'** - 01.2482.10
HARMONIE / CONCERT BAND / SYMPHONIC BAND

1	Full Score	2	Horn II + IV Eb/F	
1	Piccolo	2	Trombone I C	𝄢
4	Flute I	2	Trombone II C	
4	Flute II	2	Trombone III C	
1	Oboe I	1	Baritone I C	𝄢
1	Oboe II	1	Baritone II C	
1	Cor Anglais	1	Baritone I Bb	
2	Bassoon	1	Baritone II Bb	
1	Eb Clarinet	2	Baritone I Bb	𝄞
5	Clarinet I	2	Baritone II Bb	
5	Clarinet II	1	Stringbass C	
5	Clarinet III	4	Basses (Tuba) C	
1	Alto Clarinet	1	Cello	
1	Bass Clarinet	1	Timpani	
2	Alto Saxophone I	1	Percussion I	
2	Alto Saxophone II	1	Percussion II	
2	Tenor Saxophone	1	Percussion III	
1	Baritone Saxophone			
1	Bas Saxophone		ADDITIONAL PARTS	
2	Cornet I	1	Trombone I Bb	𝄢 𝄞
2	Cornet II	1	Trombone II Bb	
2	Trumpet I	1	Trombone III Bb	
2	Trumpet II	2	Eb Bass	𝄢 𝄞
2	Horn I + III Eb/F	2	Bb Bass	

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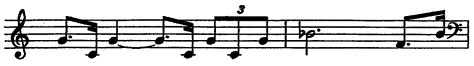


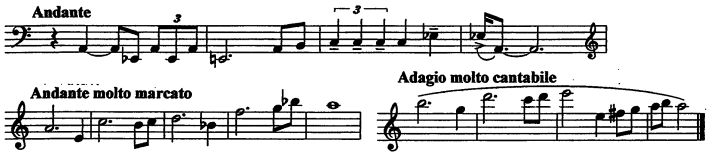
Het tweede deel, dat uit drie onderverdelingen bestaat, wordt door de tuba ingeleid; de tuba maakt daarbij gebruik van bovenstaand uittreksel, wat een dialoog met de Engelse hoorn vormt om daarna plaats te ruimen voor de diverse instrumentenfamilies en aldus in een groot middendeel (Andante molto marcanto) uit te monden waarin een thema gevormd wordt dat men nadien bij de fluitmelodie hoort in het derde onderdeel (Adagio molto cantabile). Daarna legt een Tutti de binding naar het derde deel.

La deuxième partie, qui comprend trois volets, est introduite par le tuba qui utilise le fragment cité ci-dessus; il entame un dialogue avec le cor anglais avant de céder la place à plusieurs familles d'instruments et d'aboutir ainsi dans un grand volet central (Andante molto marcanto) qui développe un thème qu'on entend ensuite à la flûte dans le troisième volet (Adagio molto cantabile). Puis un Tutti fait le pont avec la troisième partie.

Der zweite Teil der aus drei Unterteilungen besteht, wird von der Tuba eingeleitet; dazu verwendet die Tuba obenstehendes Exzerpt, das einen Dialog mit dem Englischhorn bildet. Nachher kommen verschiedene Instrumentenfamilien an der Reihe und so mündet man in einen großen Mittenteil (Andante molto marcanto) in dem ein neues Thema gestaltet wird das man nachher in der dritten Unterteilung (Adagio molto cantabile) in der Flötenmelodie hört. Ein Tutti macht die Verbindung nach dem dritten Teil

The second section, which is in three parts, is exposed by the tuba using the extract above, forming a dialogue with the English horn which gives way all the different families of instruments, resolving into a great mid-section (Andante molto marcato) in which a theme is formed, to be heard later in the flute melody in part 3 (Adagio molto cantabile) resolving in the end in a Tutti to link it with the third Section.

2DE DEEL (1ste deel) - *2 PARTIE (1 Volet)* - ZWEITER TEIL (Erste Unterteilung) - *2nd SECTION (1ste part)*



Het derde deel wordt voorafgegaan door een dialoog tussen twee pauken, wat leidt tot een Allegro energico dat opgaat in het derde deel. Hier krijgt men een herhaling van alle thema's van de compositie en dit brengt ons bij het 1ste Thema van het 1ste deel als een soort re-expositie. De coda in crescendo eindigt met een Tutti fortissimo dat het werk besluit.

La troisième partie est précédée d'un dialogue entre deux timbales, qui mène à un Allegro energico qui forme le corps de cette troisième partie. Nous y trouvons une récapitulation de tous les thèmes de la composition et cela nous mène au premier thème du premier mouvement comme une espèce de ré-exposition. La coda en crescendo mène vers un Tutti fortissimo qui termine l'oeuvre.

Dem dritten Teil geht ein Dialog zwischen zwei Pauken voran und der führt zu einem Allegro energico. Hier bekommt man eine Wiederholung von allen Themen der Komposition und so kommt das erste Thema des ersten Teils, wie eine Art Re-Exposition, zurück. Die Koda in crescendo endet mit einem Tutti fortissimo.

The third Section is preceded by a dialogue between two timpani, leading the way to an Allegro energico and resolving in the third Section. This is a recapitulation of all Themes in the composition, which takes us finally to the first Theme in the first Section as a Reexposition, with the coda being presented in a crescendo and finishing in a Tutti fortissimo, which ends this work.

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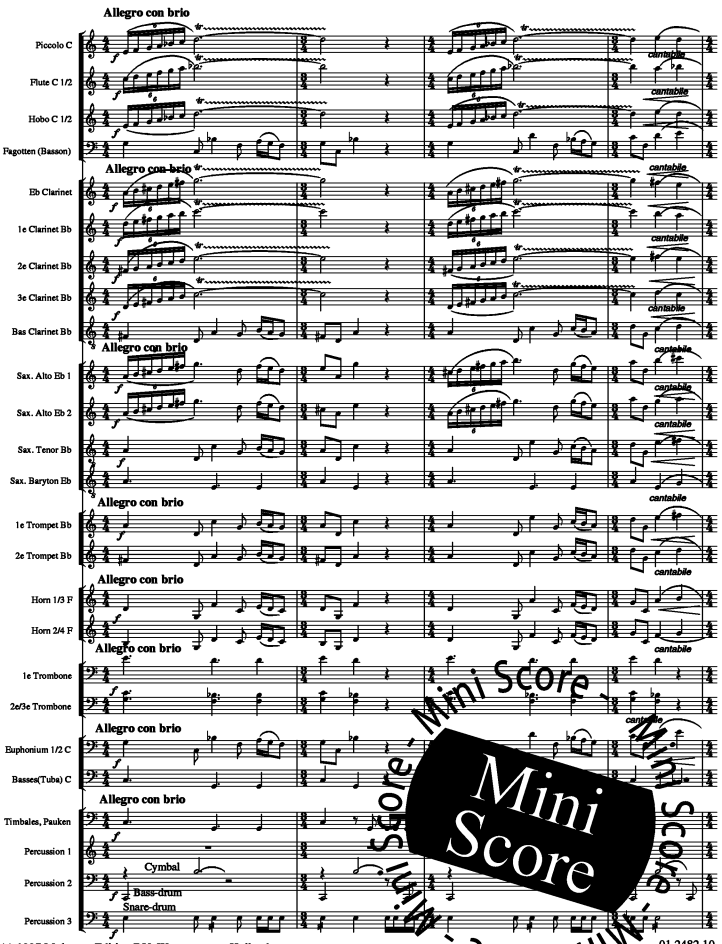
La Sombra del Cruzado

Symphonic poem
for symphonic band

Score — Duration: 16' 30" aprox. — **Ferrer Ferran**



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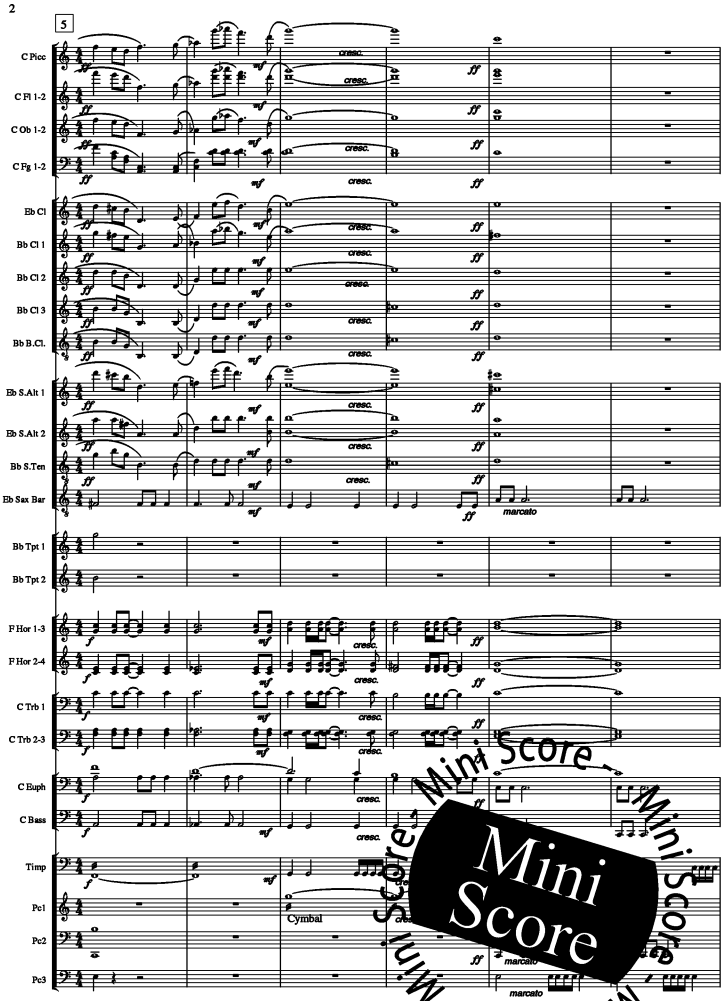

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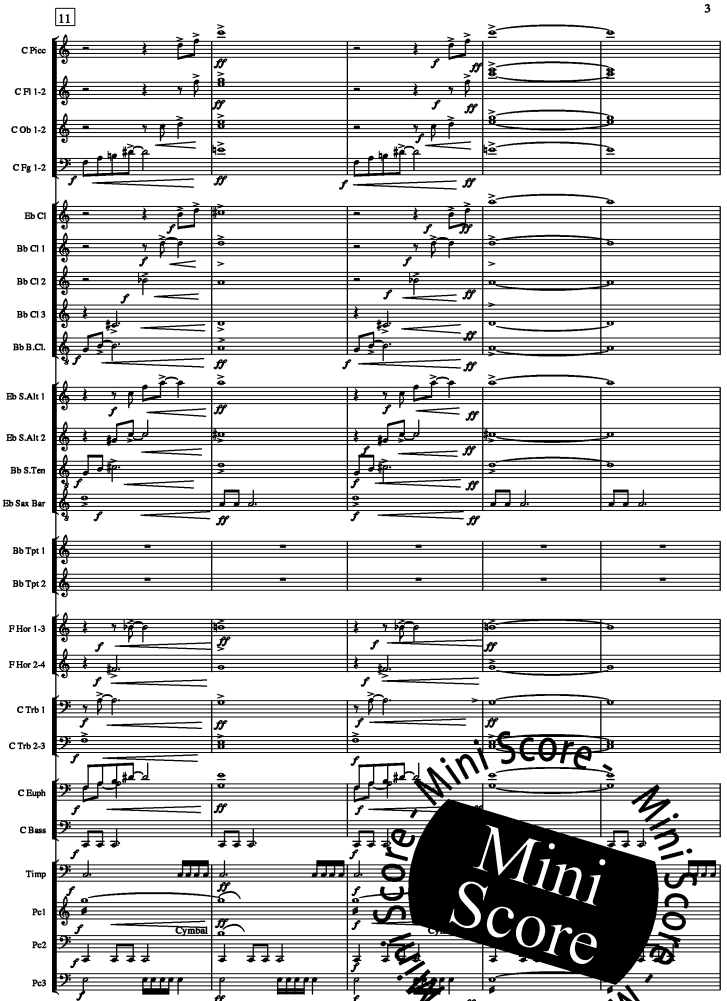

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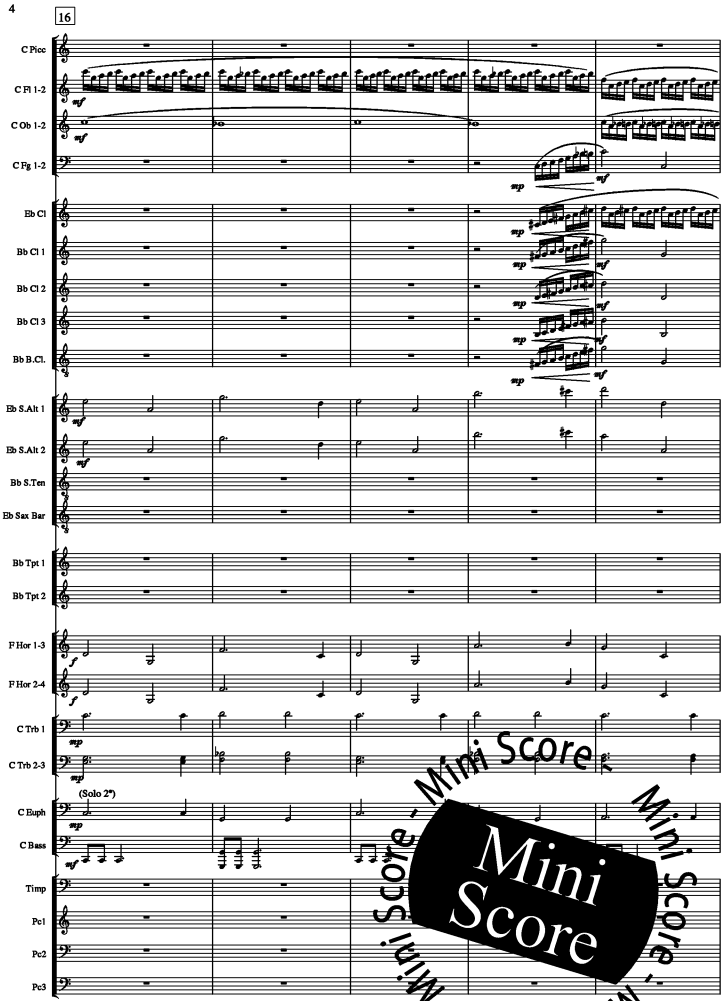

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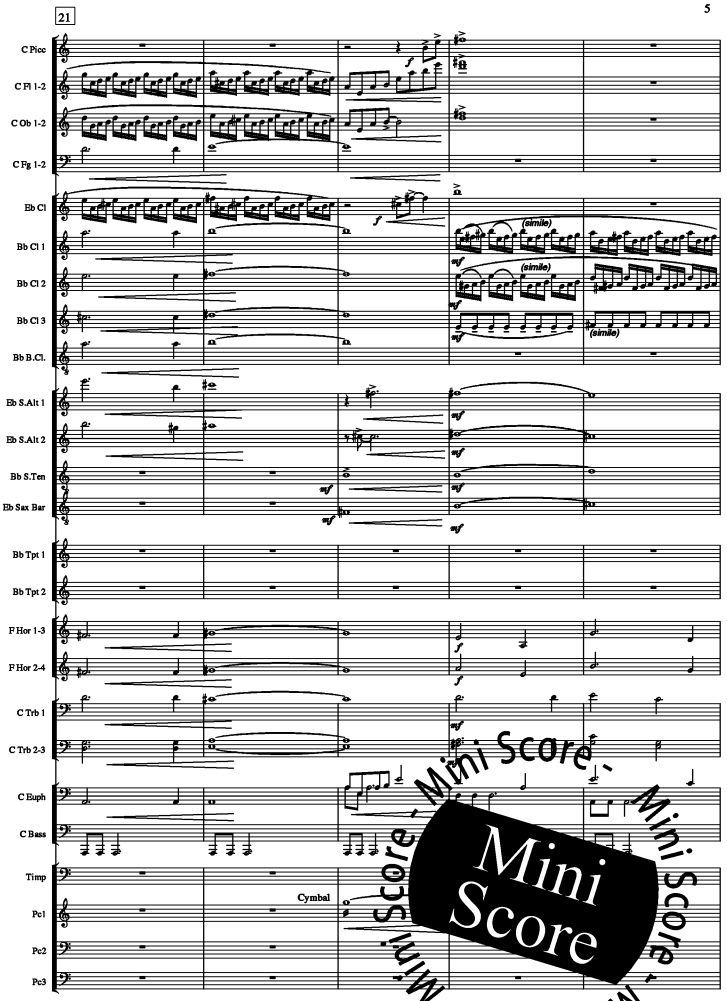

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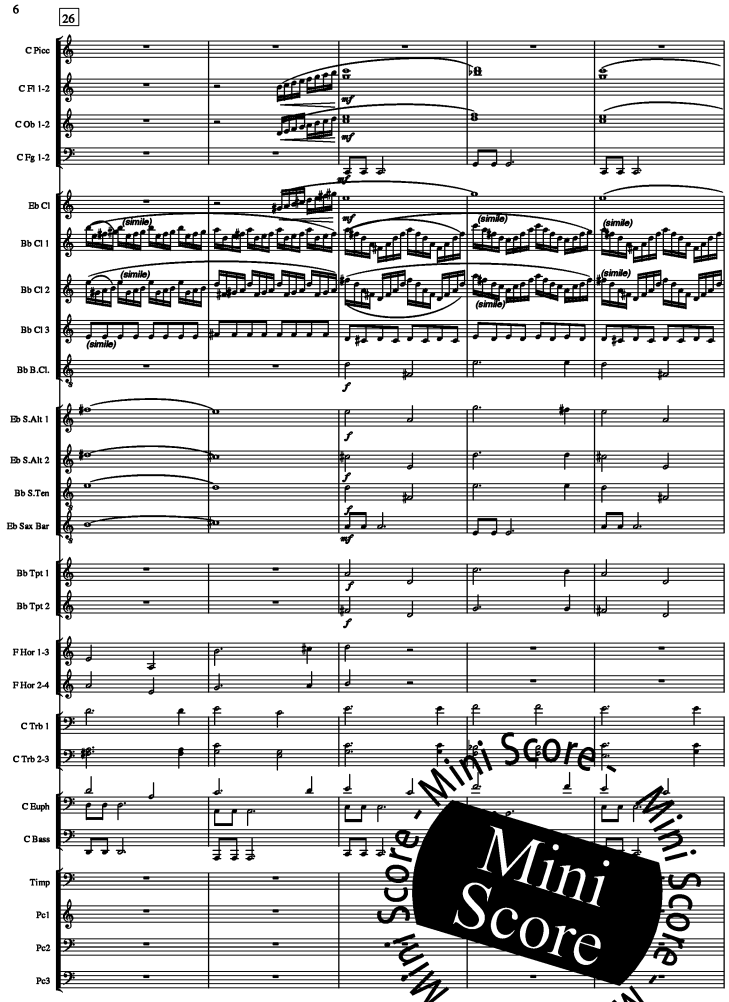

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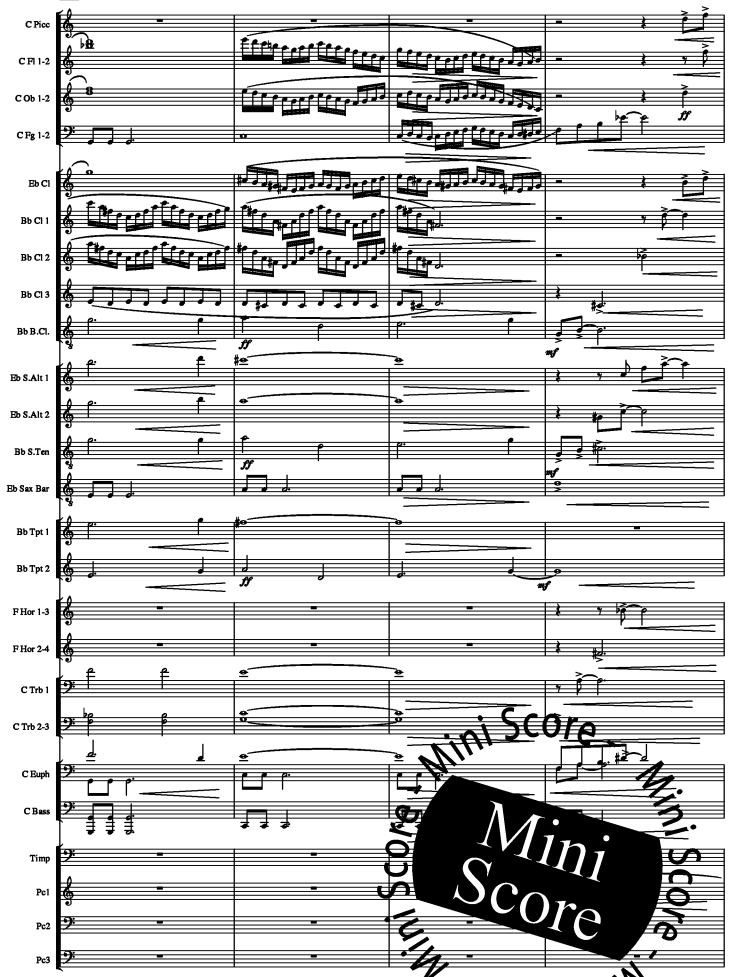

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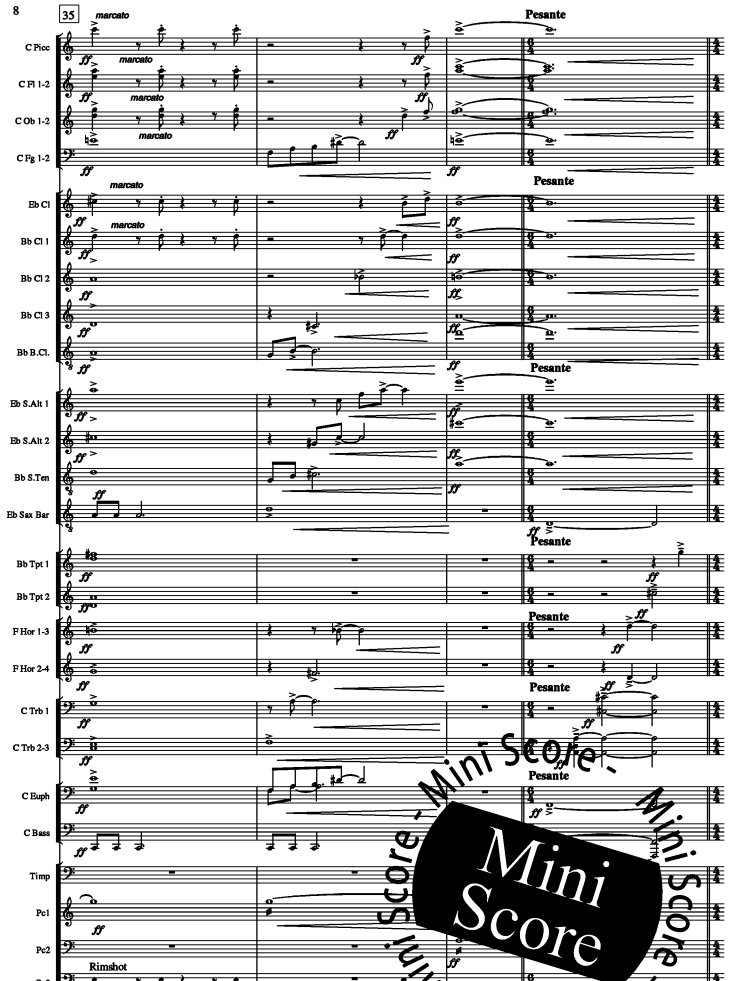

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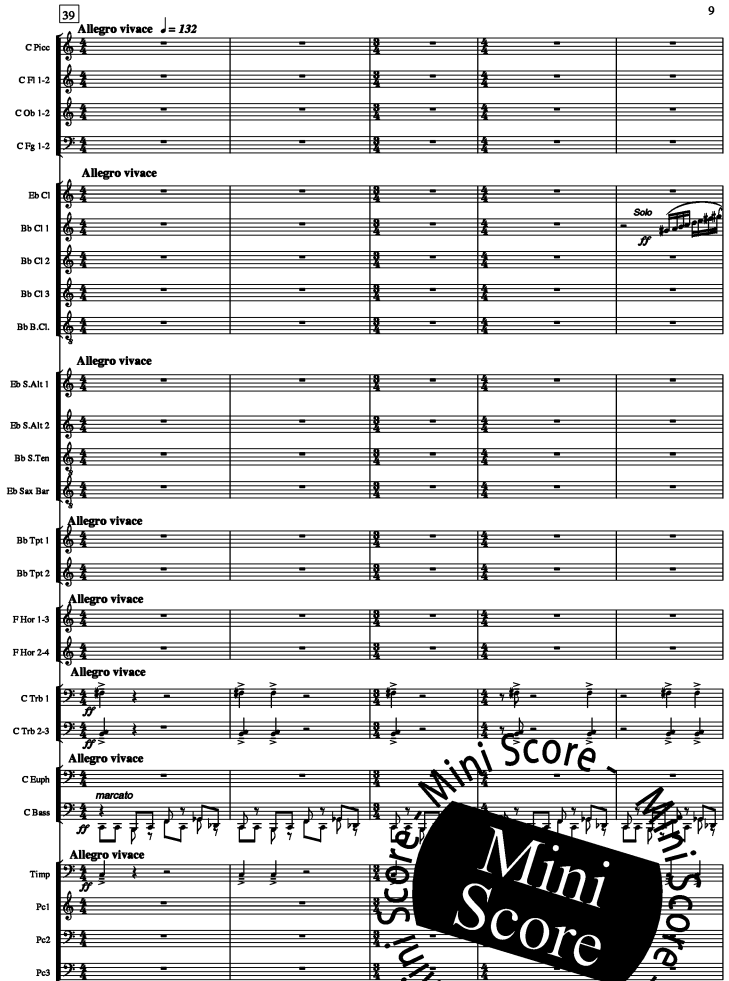

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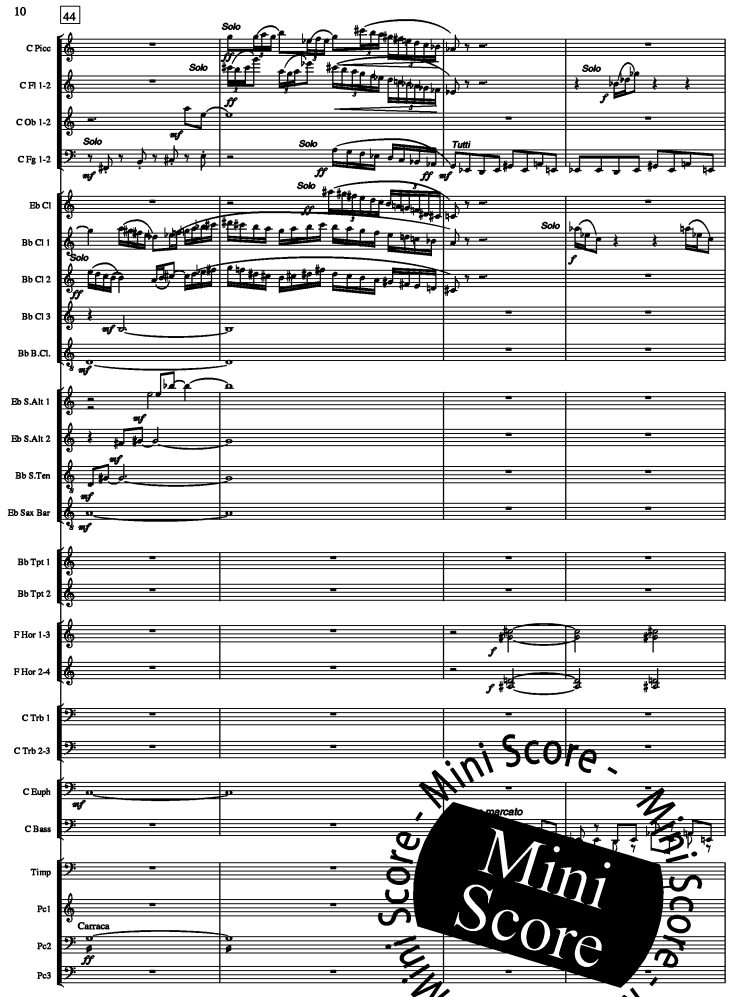

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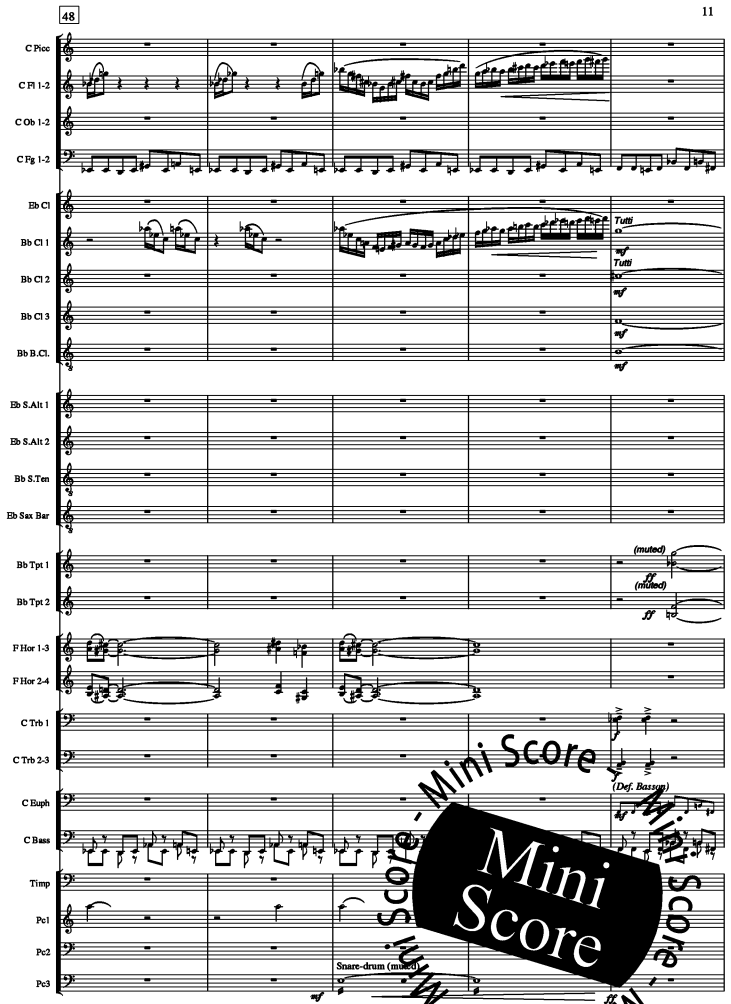

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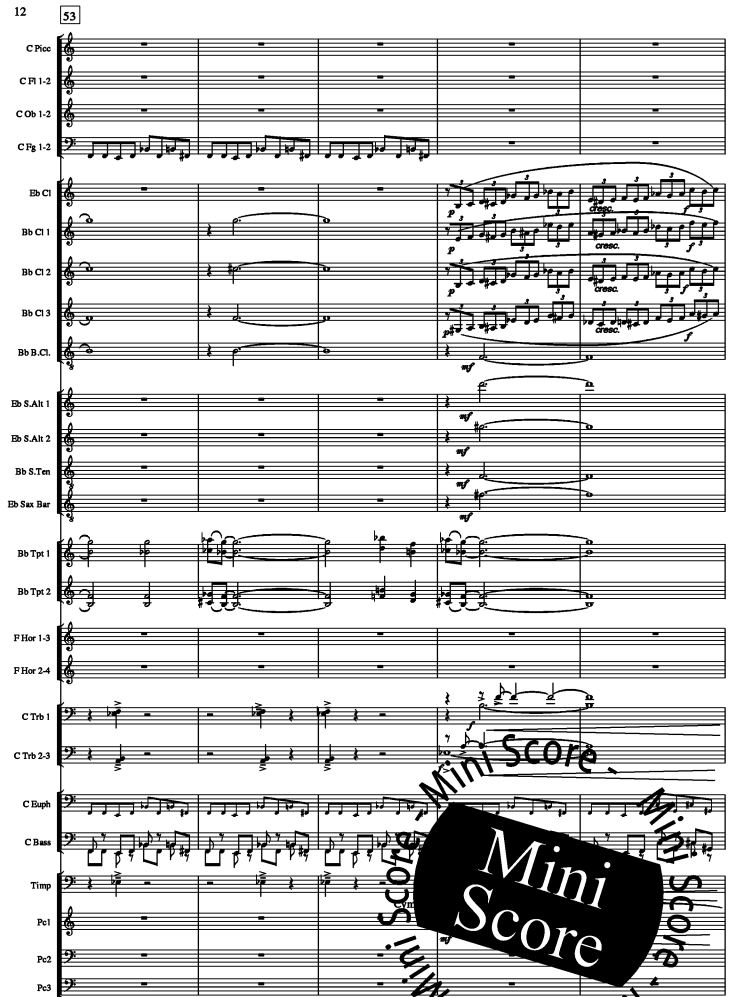

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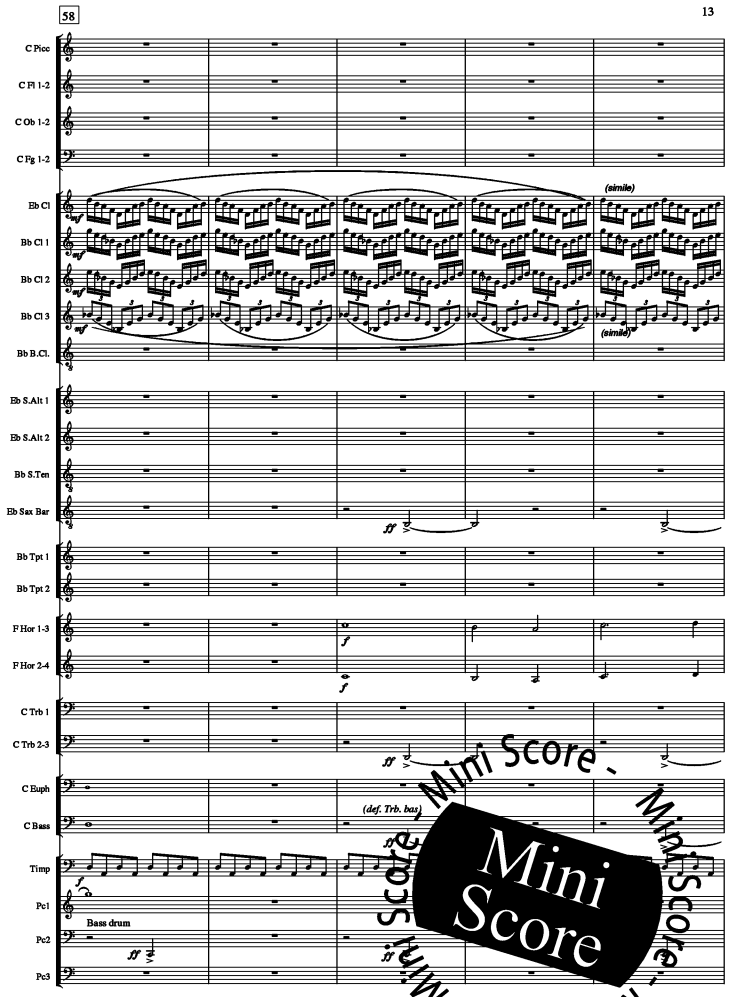

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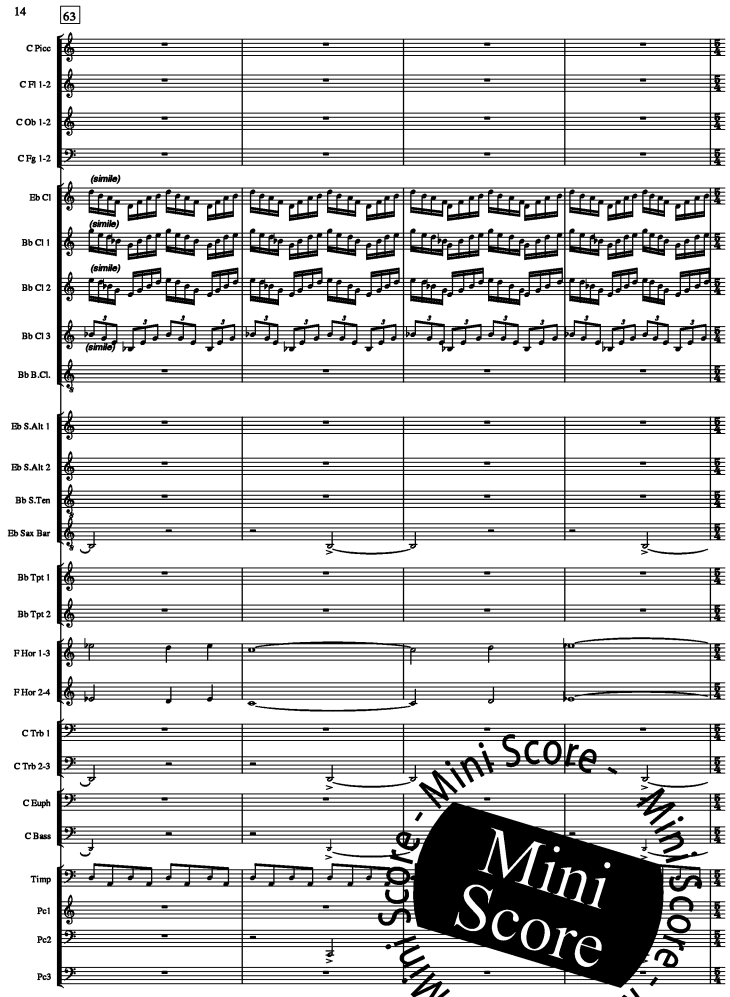

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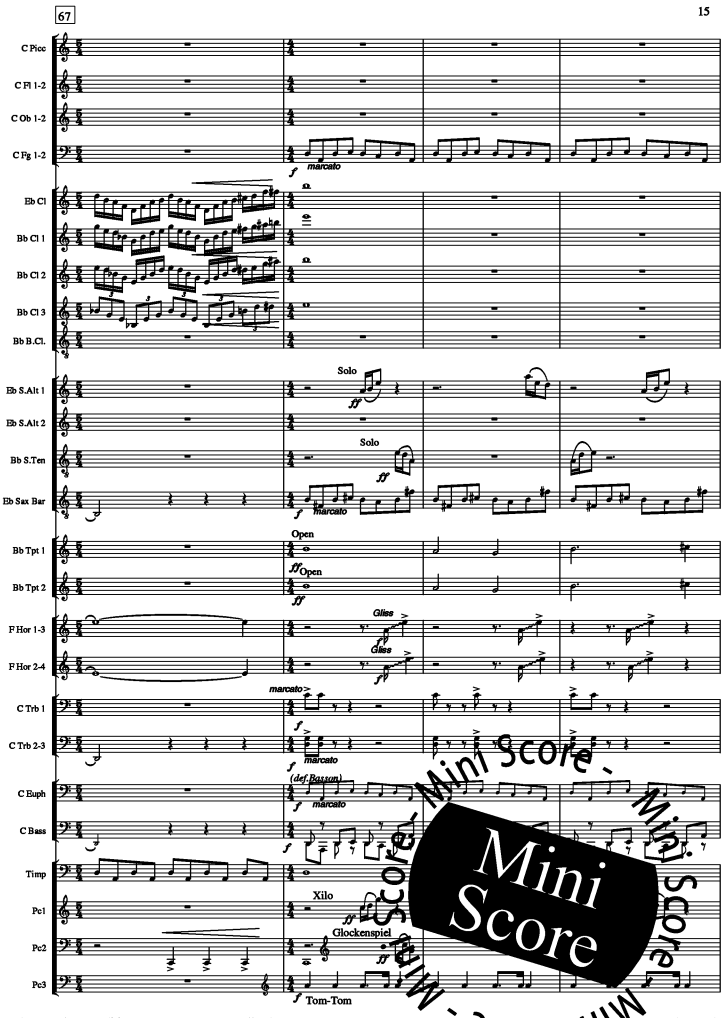

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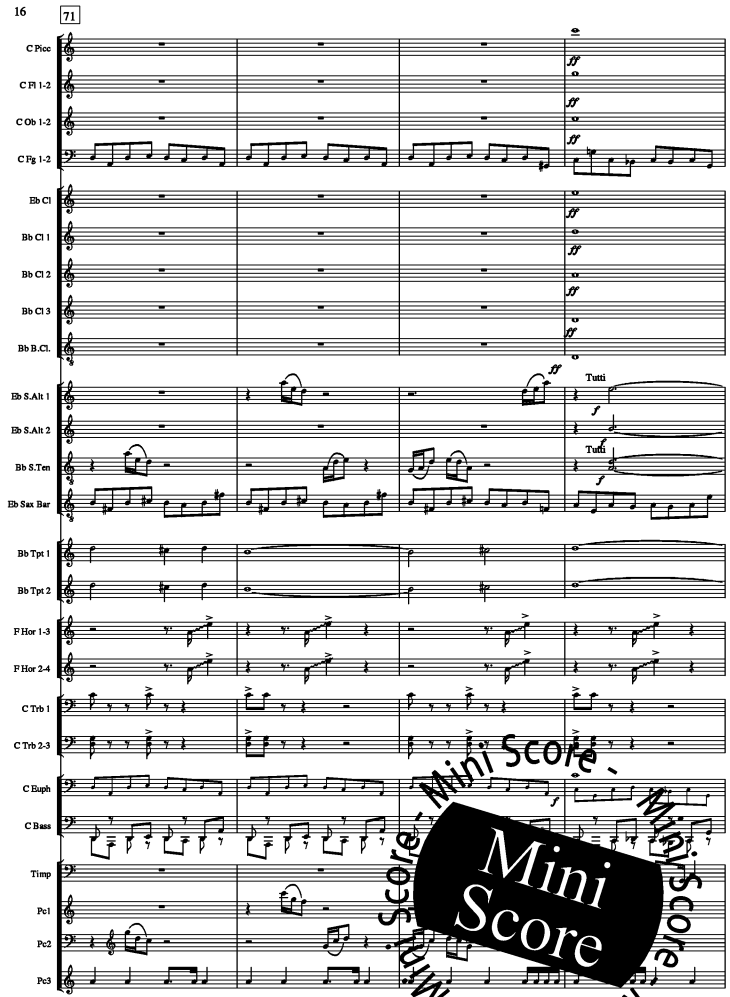

Mini Score - Mini Score - Mini Score - Mini Score

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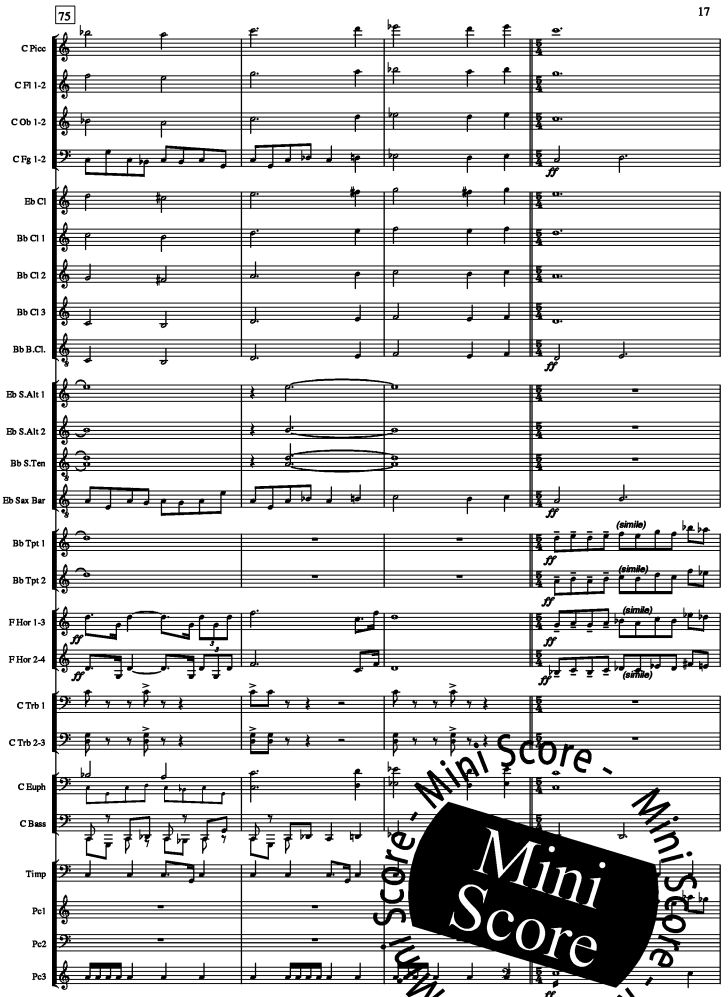

Mini Score - Mini Score - Mini Score - Mini Score

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79

C Picc
C Fl 1-2
C Ob 1-2
C Fg 1-2
Eb Cl
Bb Cl 1
Bb Cl 2
Bb Cl 3
Bb B.Cl.
Eb S.Alt 1
Eb S.Alt 2
Bb S.Ten
Eb Sax Bar
Bb Tpt 1
Bb Tpt 2
F Hor 1-3
F Hor 2-4
C Trb 1
C Trb 2-3
C Euph
C Bass
Timp
Pc1
Pc2
Pc3

(simile)

Mini Score - Mini Score - Mini Score - Mini Score

(c) 1997 Molenaar Edition BV, Wormerveer - Holland

82

Glockenspiel

Mini Score - Mini Score - Mini Score - Mini Score

(c) 1997 Molenaar Edition BV, Wormerveer - Holland

85

T° I°

Cymbal

Mini Score - Mini Score - Mini Score - Mini Score

(c) 1997 Molenaar Edition BV, Wormerveer - Holland

89

Mini Score - Mini Score - Mini Score - Mini Score

(c) 1997 Molenaar Edition BV, Wormerveer - Holland

95

C Picc
C Fl 1-2
C Ob 1-2
C Fg 1-2
Eb Cl
Bb Cl 1
Bb Cl 2
Bb Cl 3
Bb B.Cl.
Eb S.Alt 1
Eb S.Alt 2
Bb S.Ten
Eb Sax Bar
Bb Tpt 1
Bb Tpt 2
F Hor 1-3
F Hor 2-4
C Trb 1
C Trb 2-3
C Euph
C Bass
Timp
Perc 1
Perc 2
Perc 3

cresc.
Gliss
Gliss

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score

(c) 1997 Molenaar Edition BV, Wormerveer - Holland

101

C Picc
C Fl 1-2
C Ob 1-2
C Fg 1-2
Eb Cl
Bb Cl 1
Bb Cl 2
Bb Cl 3
Bb B.Cl.
Eb S.Alt 1
Eb S.Alt 2
Bb S.Ten
Eb Sax Bar
Bb Tpt 1
Bb Tpt 2
F Hor 1-3
F Hor 2-4
C Trb 1
C Trb 2-3
C Euph
C Bass
Timp
Perc 1
Perc 2
Perc 3

Bass drum

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score

(c) 1997 Molenaar Edition BV, Wormerveer - Holland

106

C Picc
C Fl 1-2
C Ob 1-2
C Fg 1-2
Eb Cl
Bb Cl 1
Bb Cl 2
Bb Cl 3
Bb B.Cl.
Eb S.Alt 1
Eb S.Alt 2
Bb S.Ten
Eb Sax Bar
Bb Tpt 1
Bb Tpt 2
F Hor 1-3
F Hor 2-4
C Trb 1
C Trb 2-3
C Euph
C Bass
Timp
Perc 1
Perc 2
Perc 3

(simile)
(simile)
cresc.

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score

(c) 1997 Molenaar Edition BV, Wormerveer - Holland

110

C Picc
C Fl 1-2
C Ob 1-2
C Fg 1-2
Eb Cl
Bb Cl 1
Bb Cl 2
Bb Cl 3
Bb B.Cl.
Eb S.Alt 1
Eb S.Alt 2
Bb S.Ten
Eb Sax Bar
Bb Tpt 1
Bb Tpt 2
F Hor 1-3
F Hor 2-4
C Trb 1
C Trb 2-3
C Euph
C Bass
Timp
Perc 1
Perc 2
Perc 3

(simile)
(simile)
cresc.

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score

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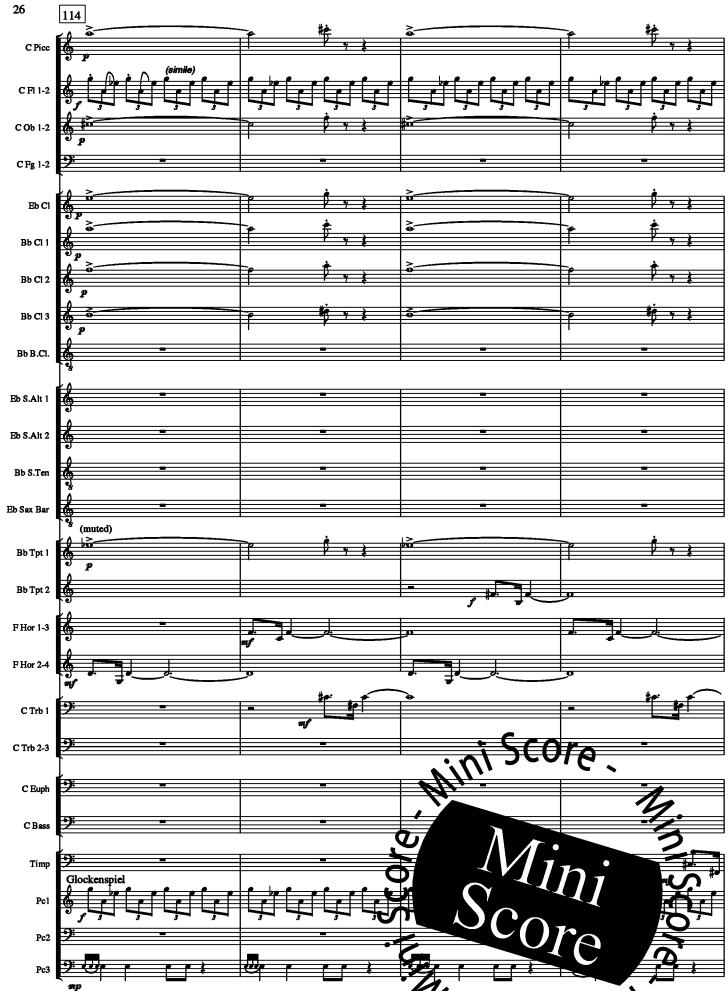

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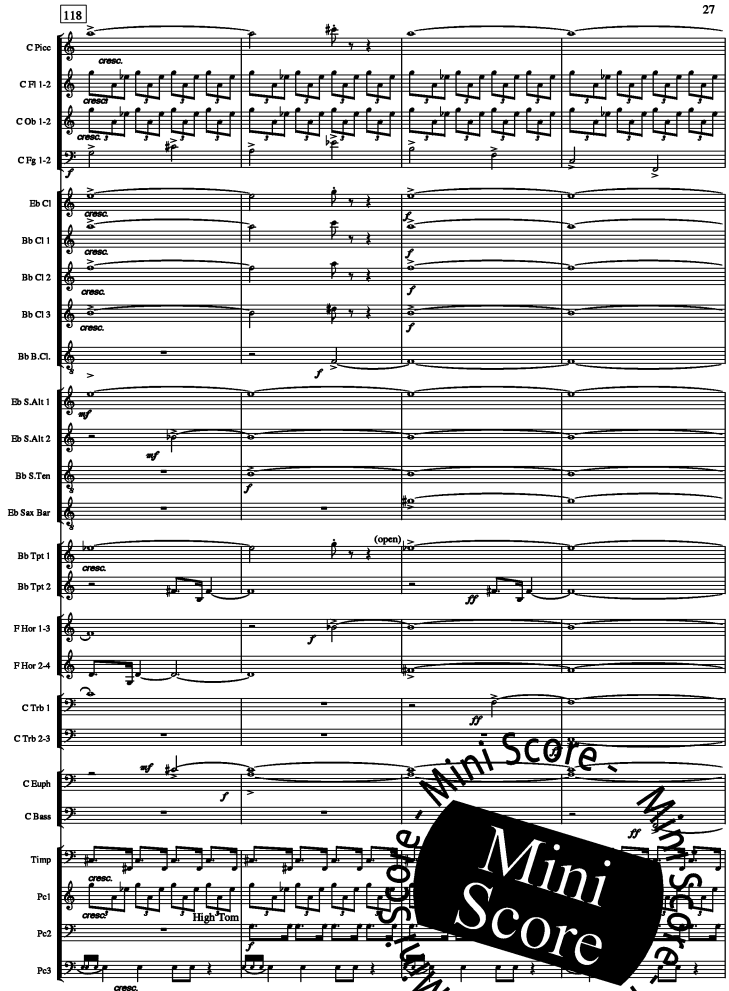

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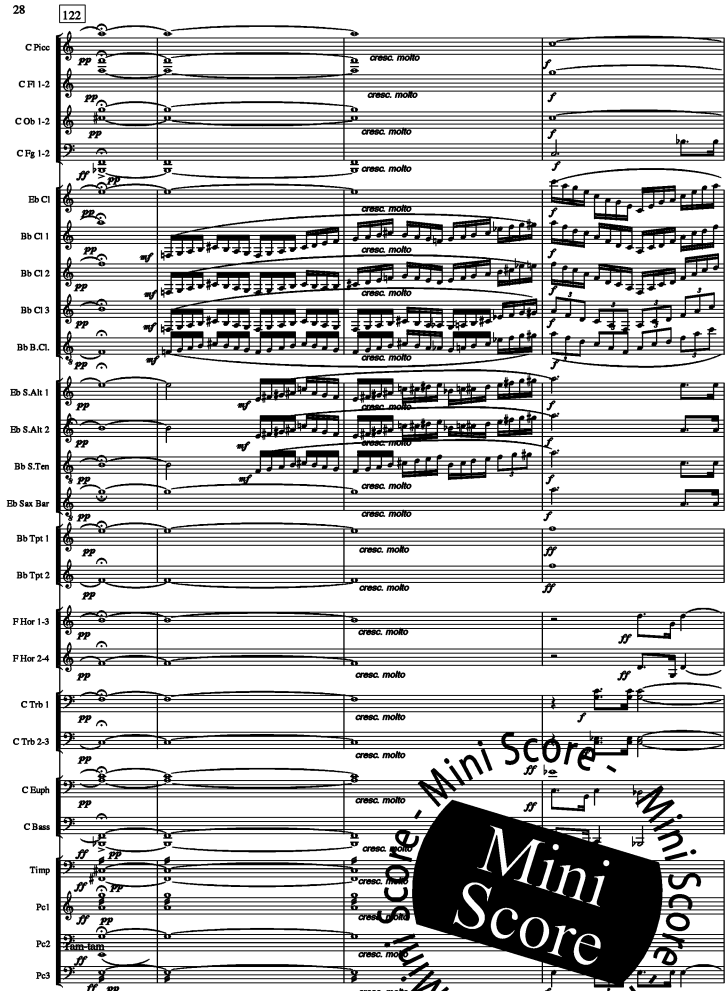

Mini Score - Mini Score - Mini Score - Mini Score

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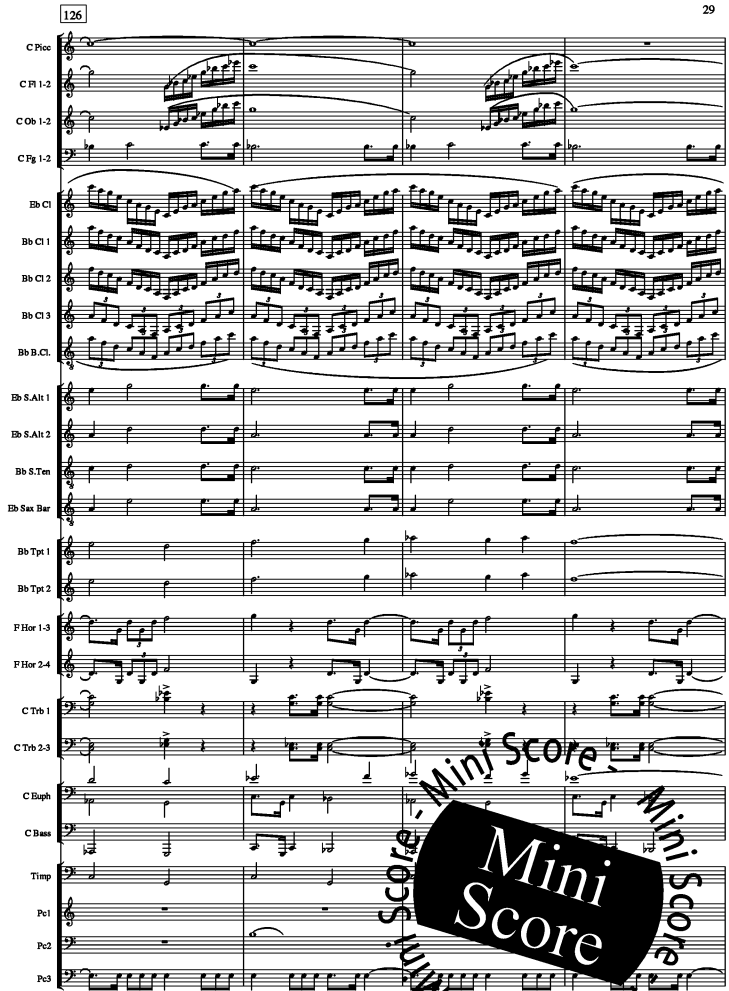

Mini Score - Mini Score - Mini Score - Mini Score

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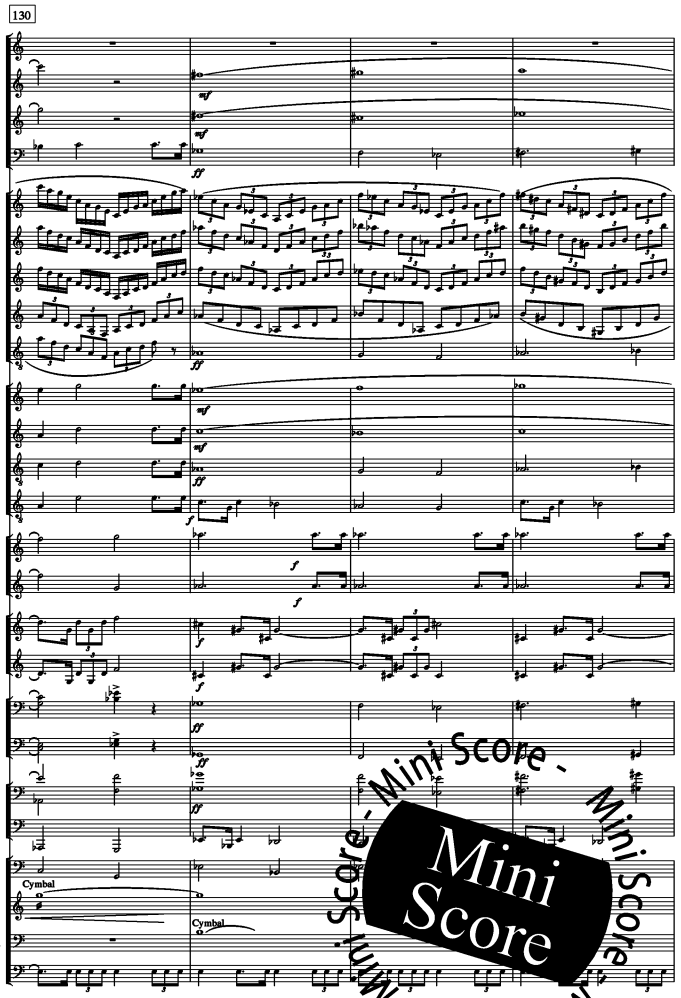

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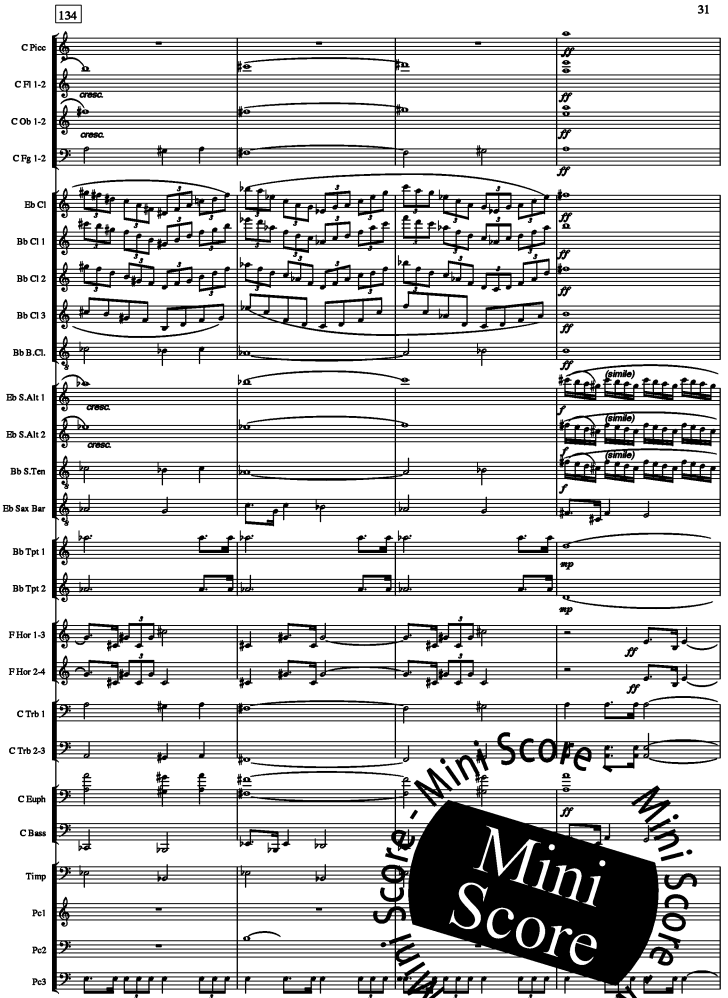

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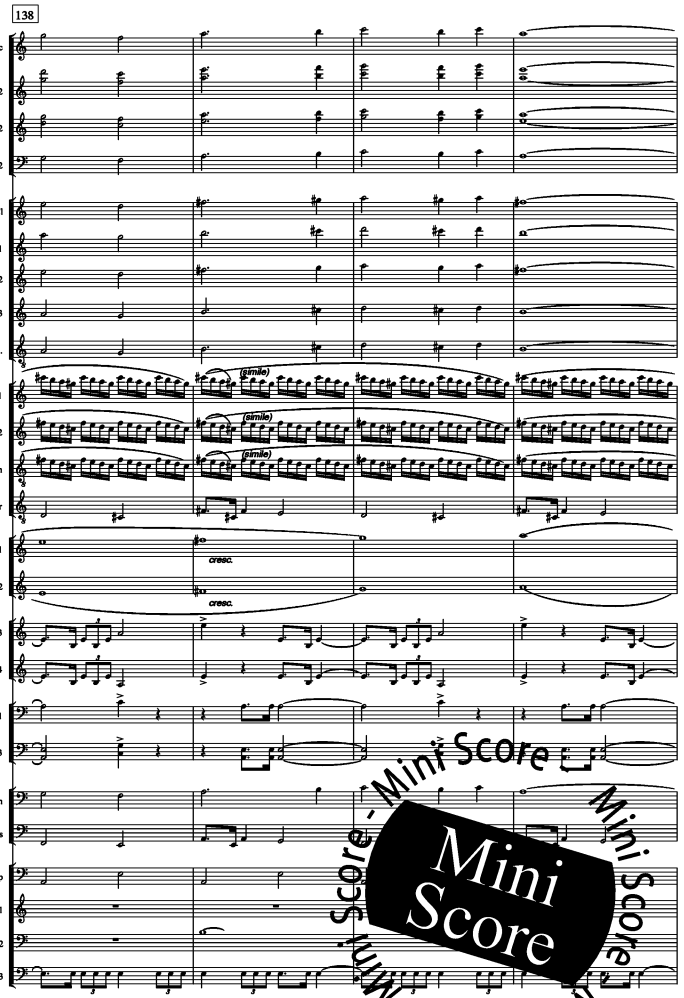

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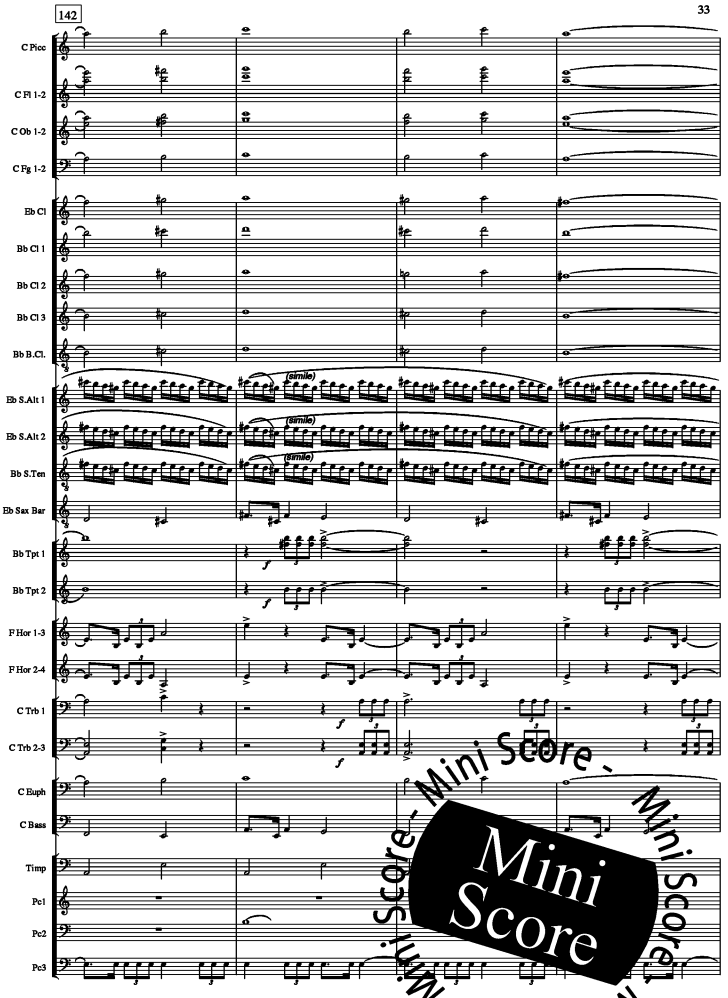

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146

C Picc
C Fl 1-2
C Ob 1-2
C Fg 1-2
Eb Cl
Bb Cl 1
Bb Cl 2
Bb Cl 3
Bb B.Cl.
Eb S.Alt 1
Eb S.Alt 2
Bb S.Ten
Eb Sax Bar
Bb Tpt 1
Bb Tpt 2
F Hor 1-3
F Hor 2-4
C Trb 1
C Trb 2-3
C Euph
C Bass
Timp
Pc1
Pc2
Pc3

(simile)
Cymbal

(c) 1997 Molenaar Edition BV, Wormerveer - Holland

150

cresc.

(c) 1997 Molenaar Edition BV, Wormerveer - Holland

154

Moderato ♩= 92
Andante ♩= 72
(def. Bass)
rall.
(Solo)
(solo)
(simile)

(c) 1997 Molenaar Edition BV, Wormerveer - Holland

161

(simile)
(solo)
(Def. Bass)
Solo

(c) 1997 Molenaar Edition BV, Wormerveer - Holland

Mini Score - Mini Score - Mini Score - Mini Score

168

C Picc
C Fl 1-2
C Ob 1-2
C Fg 1-2
English Horn F
Solo
Eb Cl
Bb Cl 1
Bb Cl 2
Bb Cl 3
Bb B.Cl.
(def. Eng.Horn)
Solo
Eb S.Alt 1
Eb S.Alt 2
Bb S.Ten
Eb Sax Bar
Bb Tpt 1
Bb Tpt 2
F Hor 1-3
F Hor 2-4
C Trb 1
C Trb 2-3
C Euph
C Bass
Timp
Pc1
Pc2
Pc3

- Mini Score - Mini Score - Mini Score - Mini Score -
Mini Score

(c) 1997 Molenaar Edition BV, Wormerveer - Holland

174

C Picc
C Fl 1-2
C Ob 1-2
C Fg 1-2
Eb Cl
Bb Cl 1
Bb Cl 2
Bb Cl 3
Bb B.Cl.
Eb S.Alt 1
Eb S.Alt 2
Bb S.Ten
Eb Sax Bar
Bb Tpt 1
Bb Tpt 2
F Hor 1-3
F Hor 2-4
C Trb 1
C Trb 2-3
C Euph
C Bass
Timp
Pc1
Pc2
Pc3

- Mini Score - Mini Score - Mini Score - Mini Score -
Mini Score

(c) 1997 Molenaar Edition BV, Wormerveer - Holland

180

C Picc
Solo
C Fl 1-2
C Ob 1-2
English Horn
C Fg 1-2
Eb Cl
Bb Cl 1
Bb Cl 2
Bb Cl 3
Bb B.Cl.
Eb S.Alt 1
Eb S.Alt 2
Bb S.Ten
Eb Sax Bar
(def. Eng.Horn) (muted)
Bb Tpt 1
Bb Tpt 2
F Hor 1-3
F Hor 2-4
C Trb 1
C Trb 2-3
C Euph
C Bass
Timp
Tam-Tam
Pc1
Pc2
Pc3

- Mini Score - Mini Score - Mini Score - Mini Score -
Mini Score

(c) 1997 Molenaar Edition BV, Wormerveer - Holland

185

C Picc
C Fl 1-2
C Ob 1-2
C Fg 1-2
Eb Cl
Bb Cl 1
Bb Cl 2
Bb Cl 3
Bb B.Cl.
Eb S.Alt 1
Eb S.Alt 2
Bb S.Ten
Eb Sax Bar
Bb Tpt 1
Bb Tpt 2
F Hor 1-3
F Hor 2-4
C Trb 1
C Trb 2-3
C Euph
C Bass
Timp
Pc1
Pc2
Pc3

- Mini Score - Mini Score - Mini Score - Mini Score -
Mini Score

(c) 1997 Molenaar Edition BV, Wormerveer - Holland

191

C Picc
C Fl 1-2
C Ob 1-2
C Fg 1-2
Eb Cl
Bb Cl 1
Bb Cl 2
Bb Cl 3
Bb B.Cl.
Eb S.Alt 1
Eb S.Alt 2
Bb S.Ten
Eb Sax Bar
Bb Tpt 1
Bb Tpt 2
F Hor 1-3
F Hor 2-4
C Trb 1
C Trb 2-3
C Euph
C Bass
Timp
Pc1
Pc2
Pc3

Hobo
Solo
(simile)
Triangle
Tam-tam

(c) 1997 Molenaar Edition BV, Wormerveer - Holland

197

Andante molto marcato ♩= 92

Tutti
Solo
accelerando
cresc.
marcato

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202

(c) 1997 Molenaar Edition BV, Wormerveer - Holland

207

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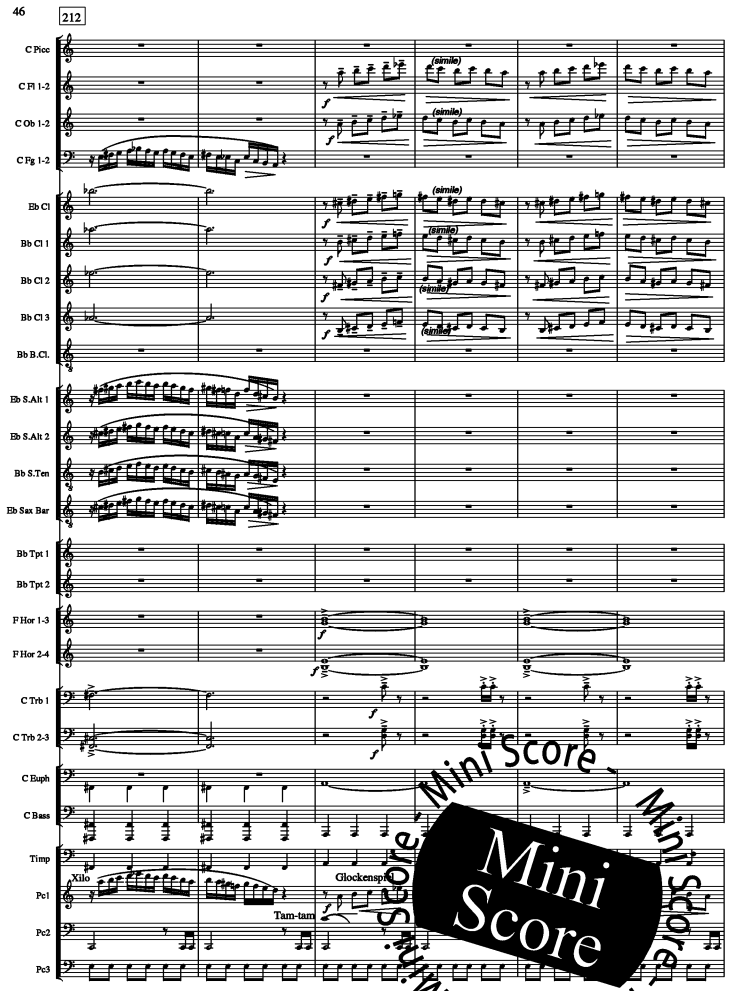

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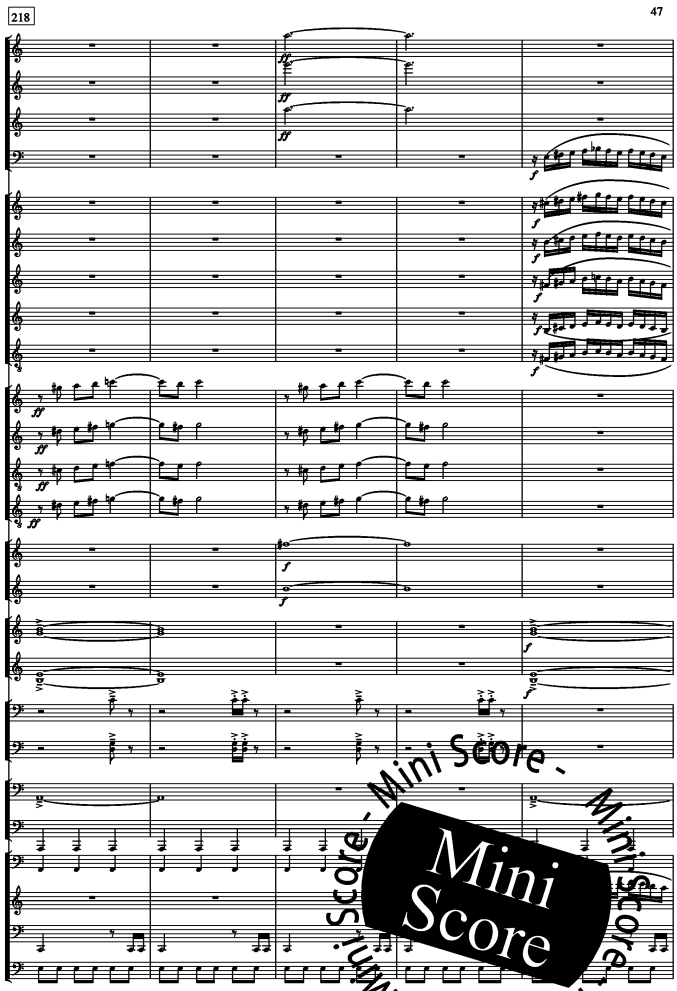

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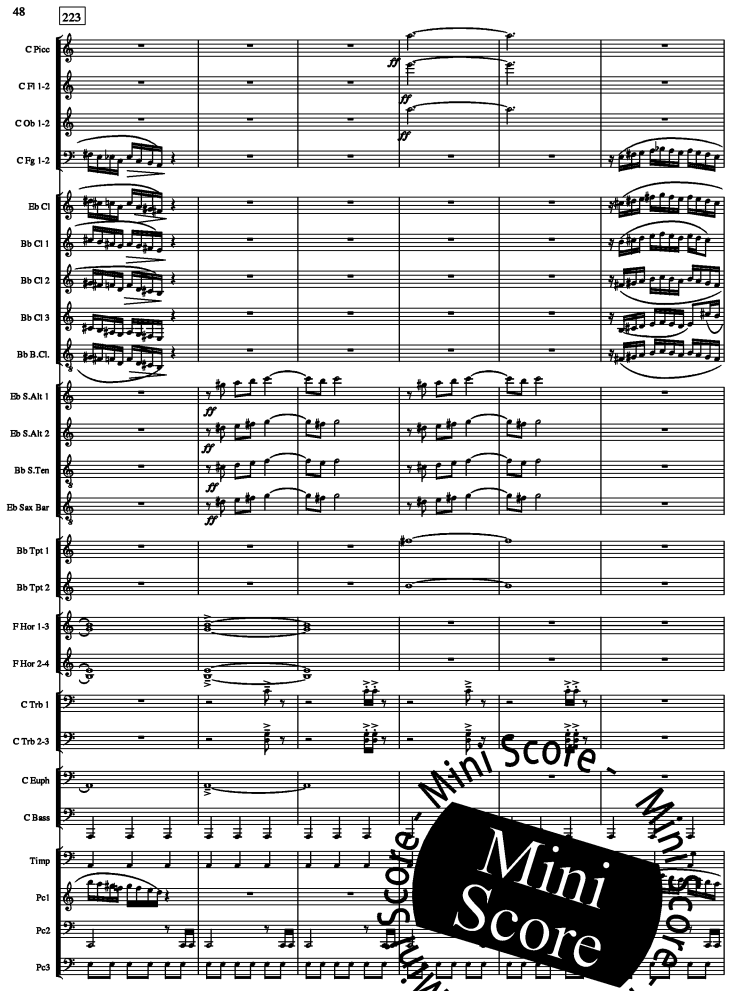

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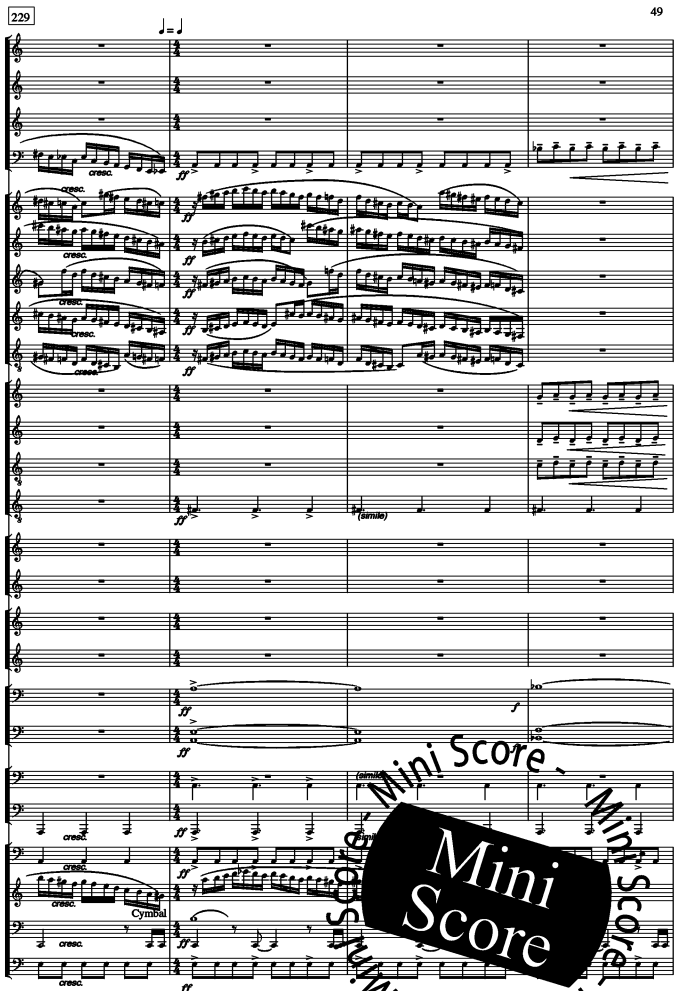

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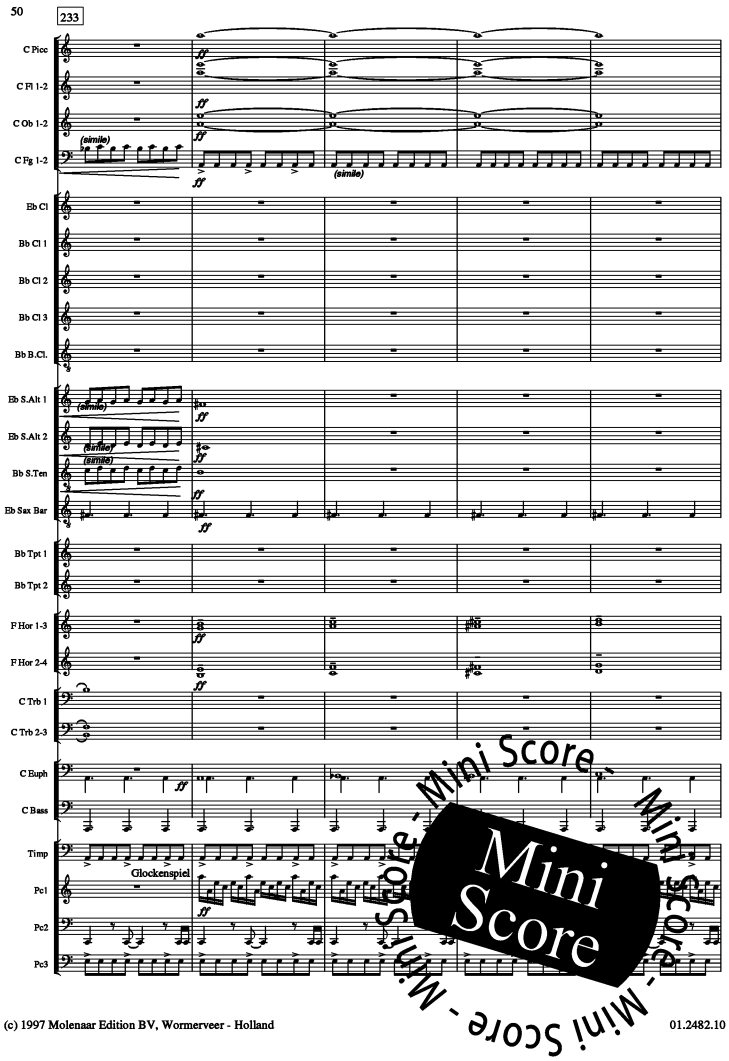

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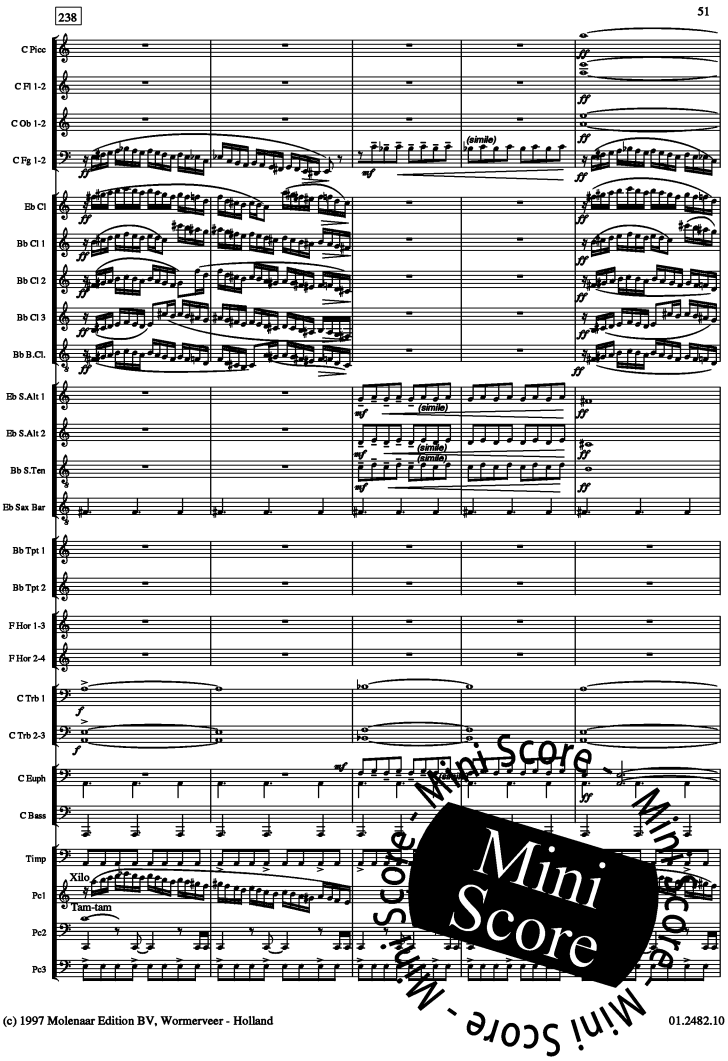

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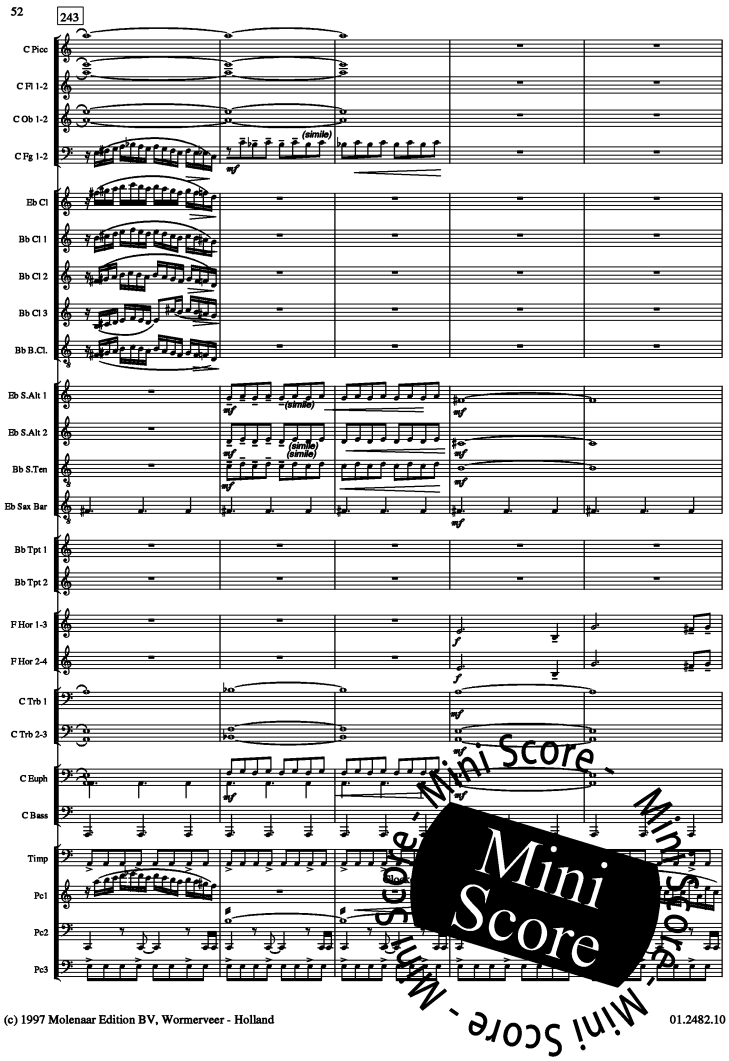

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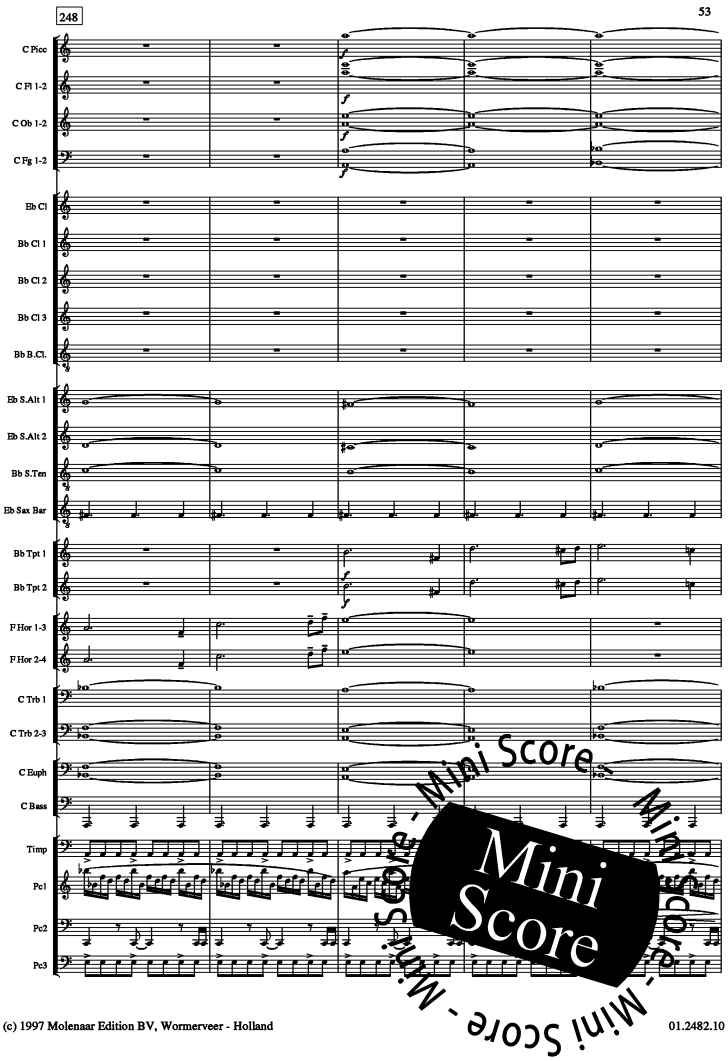

Mini Score - Mini Score - Mini Score

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253

C Picc
C Fl 1-2
C Ob 1-2
C Fg 1-2
Eb Cl
Bb Cl 1
Bb Cl 2
Bb Cl 3
Bb B.Cl.
Eb S.Alt 1
Eb S.Alt 2
Bb S.Ten
Eb Sax Bar
Bb Tpt 1
Bb Tpt 2
F Hor 1-3
F Hor 2-4
C Trb 1
C Trb 2-3
C Euph
C Bass
Timp
Pc1
Pc2
Pc3

Xilo
Tam-Tam
(simile)

(c) 1997 Molenaar Edition BV, Wormerveer - Holland

258

C Picc
C Fl 1-2
C Ob 1-2
C Fg 1-2
Eb Cl
Bb Cl 1
Bb Cl 2
Bb Cl 3
Bb B.Cl.
Eb S.Alt 1
Eb S.Alt 2
Bb S.Ten
Eb Sax Bar
Bb Tpt 1
Bb Tpt 2
F Hor 1-3
F Hor 2-4
C Trb 1
C Trb 2-3
C Euph
C Bass
Timp
Pc1
Pc2
Pc3

(c) 1997 Molenaar Edition BV, Wormerveer - Holland

263

C Picc
C Fl 1-2
C Ob 1-2
C Fg 1-2
Eb Cl
Bb Cl 1
Bb Cl 2
Bb Cl 3
Bb B.Cl.
Eb S.Alt 1
Eb S.Alt 2
Bb S.Ten
Eb Sax Bar
Bb Tpt 1
Bb Tpt 2
F Hor 1-3
F Hor 2-4
C Trb 1
C Trb 2-3
C Euph
C Bass
Timp
Pc1
Pc2
Pc3

dim.
sempre dim. e rit.
Xilo

(c) 1997 Molenaar Edition BV, Wormerveer - Holland

268

C Picc
C Fl 1-2
C Ob 1-2
C Fg 1-2
Eb Cl
Bb Cl 1
Bb Cl 2
Bb Cl 3
Bb B.Cl.
Eb S.Alt 1
Eb S.Alt 2
Bb S.Ten
Eb Sax Bar
Bb Tpt 1
Bb Tpt 2
F Hor 1-3
F Hor 2-4
C Trb 1
C Trb 2-3
C Euph
C Bass
Timp
Pc1
Pc2
Pc3

rit.

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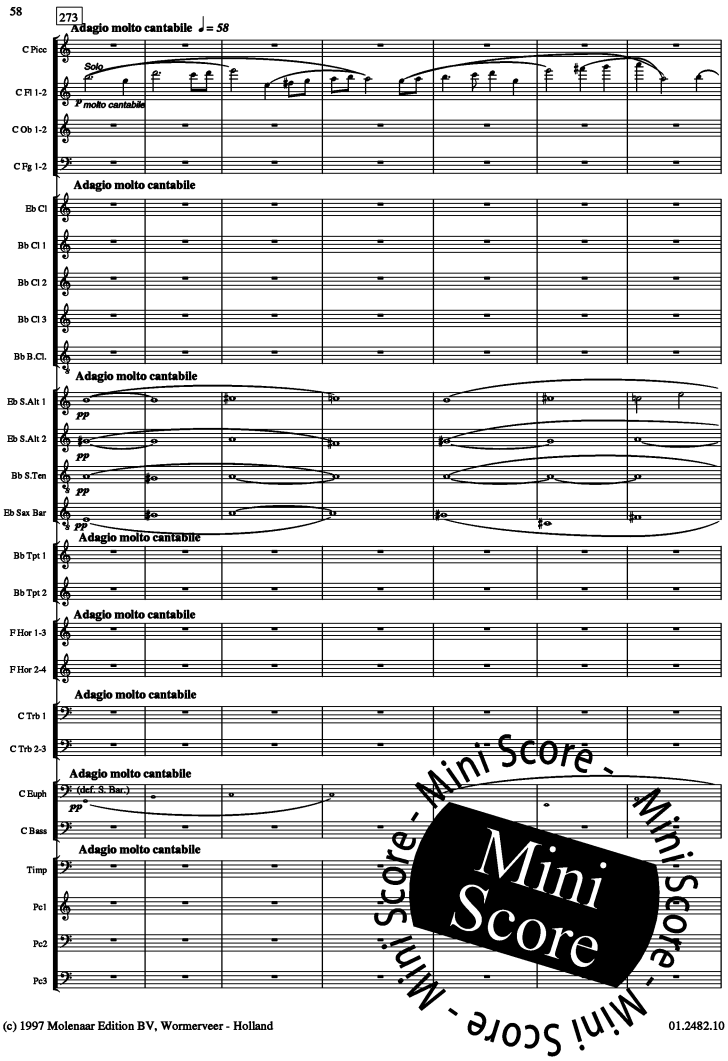

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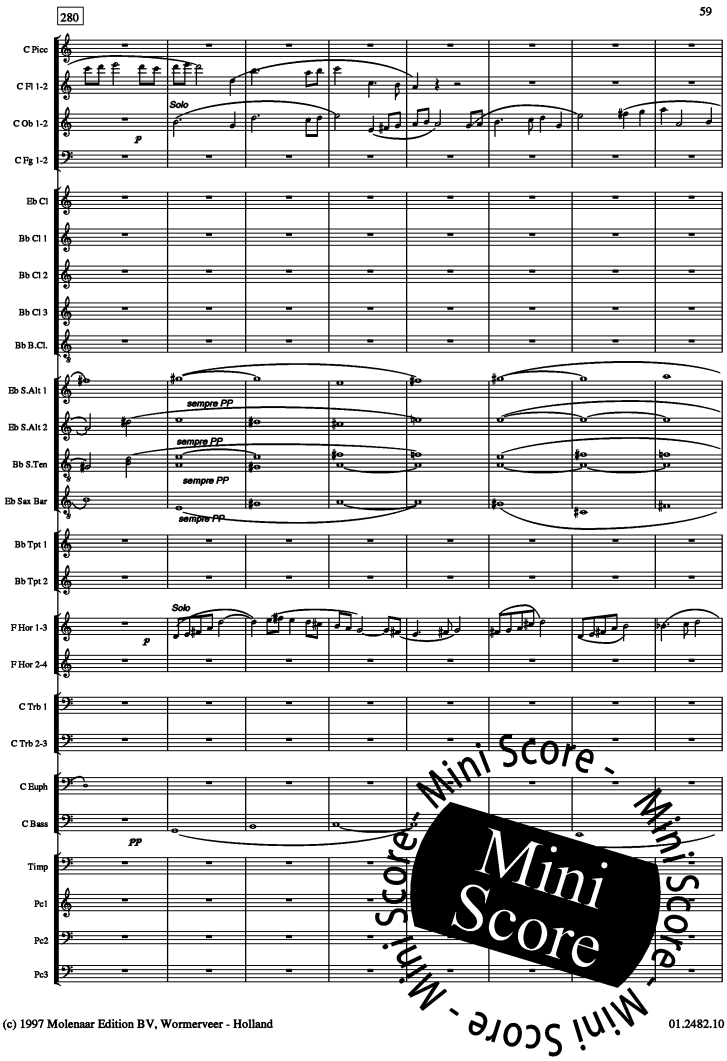

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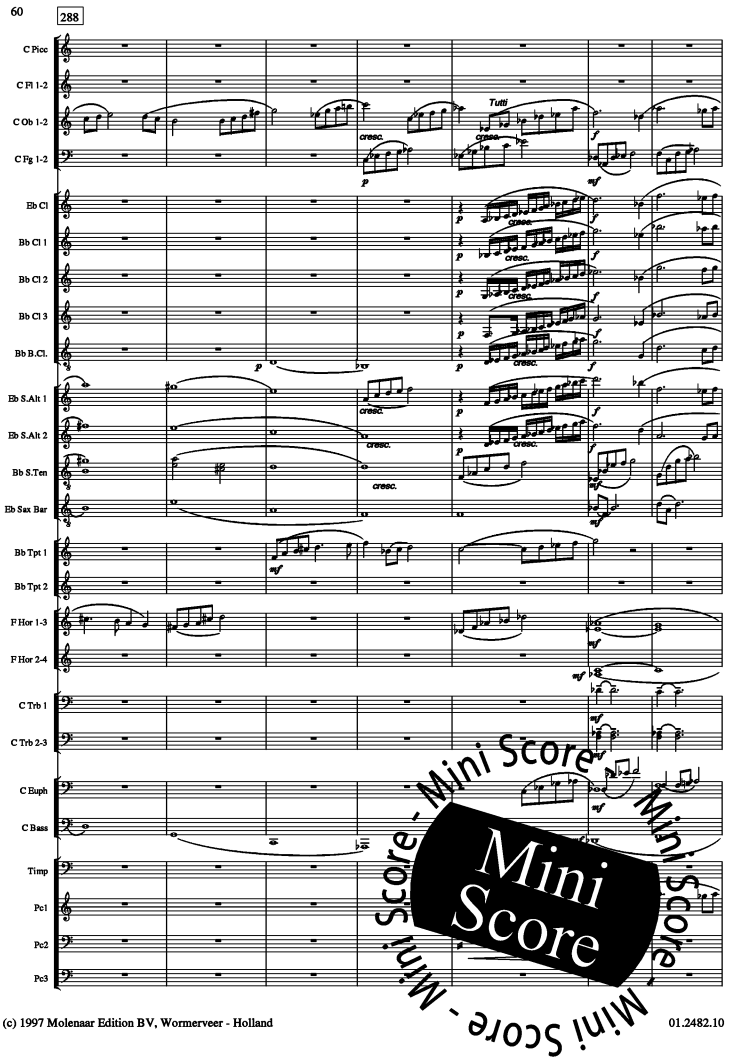

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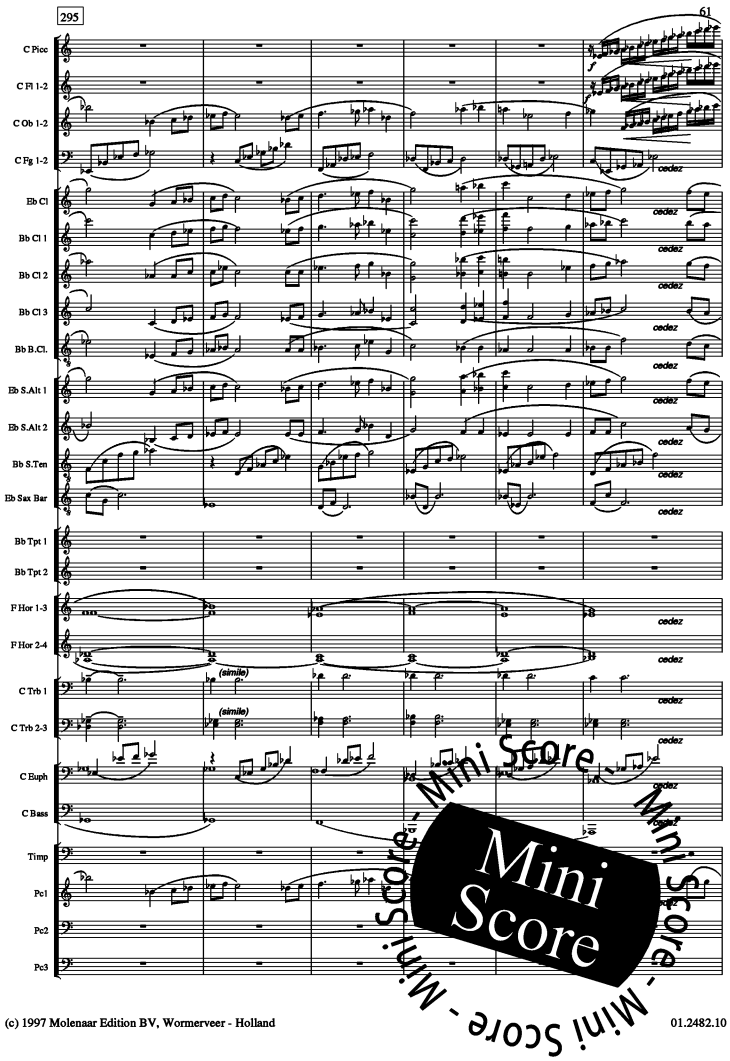

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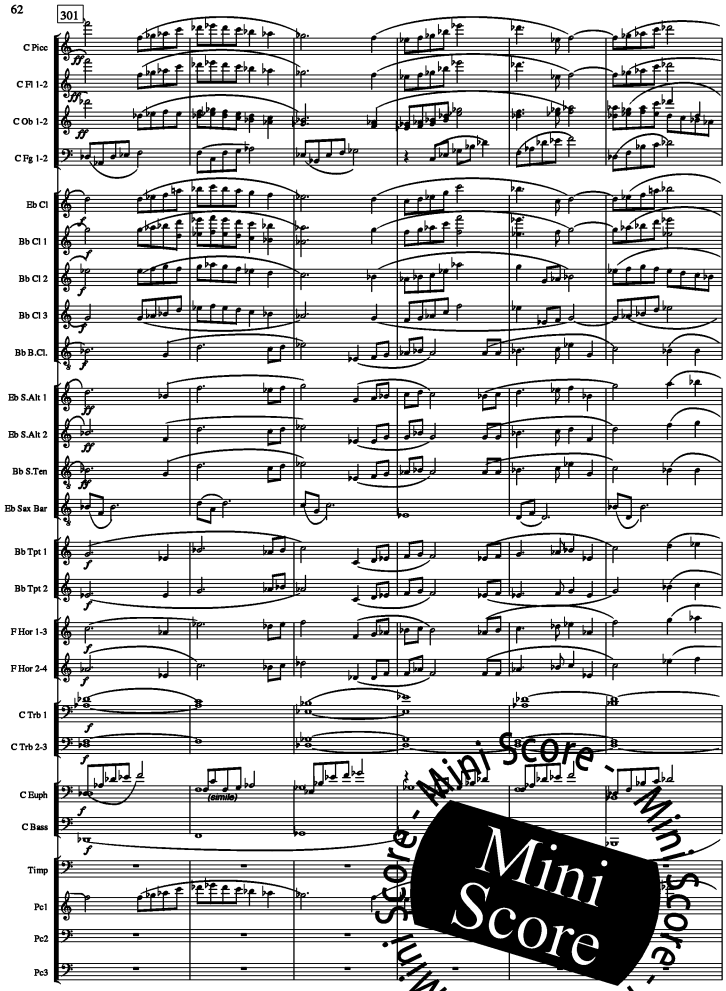

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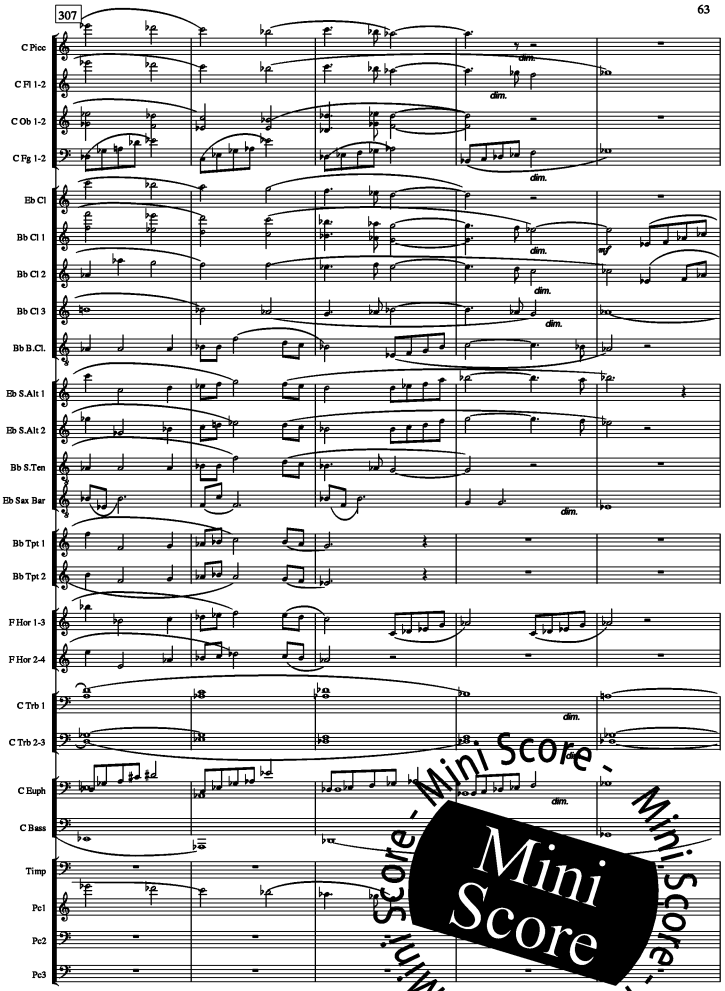

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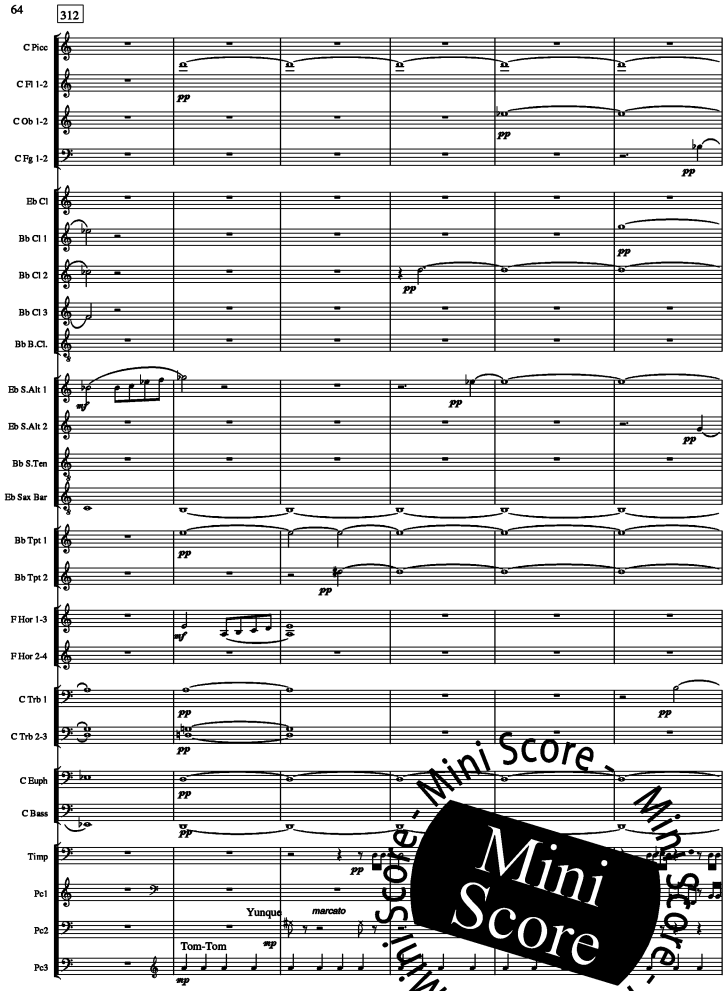

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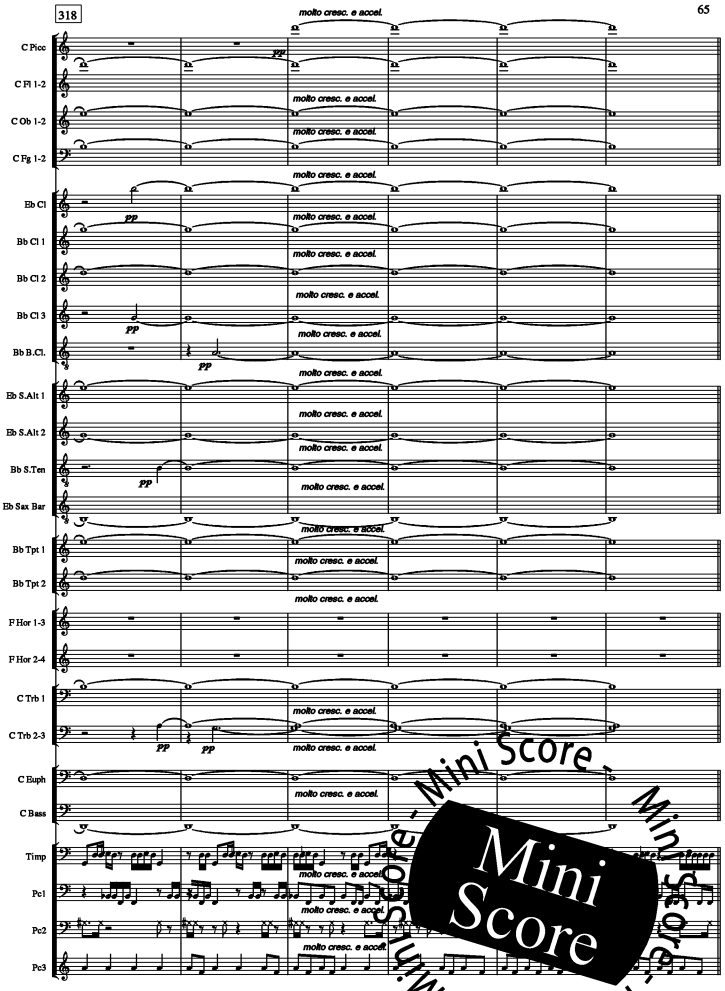

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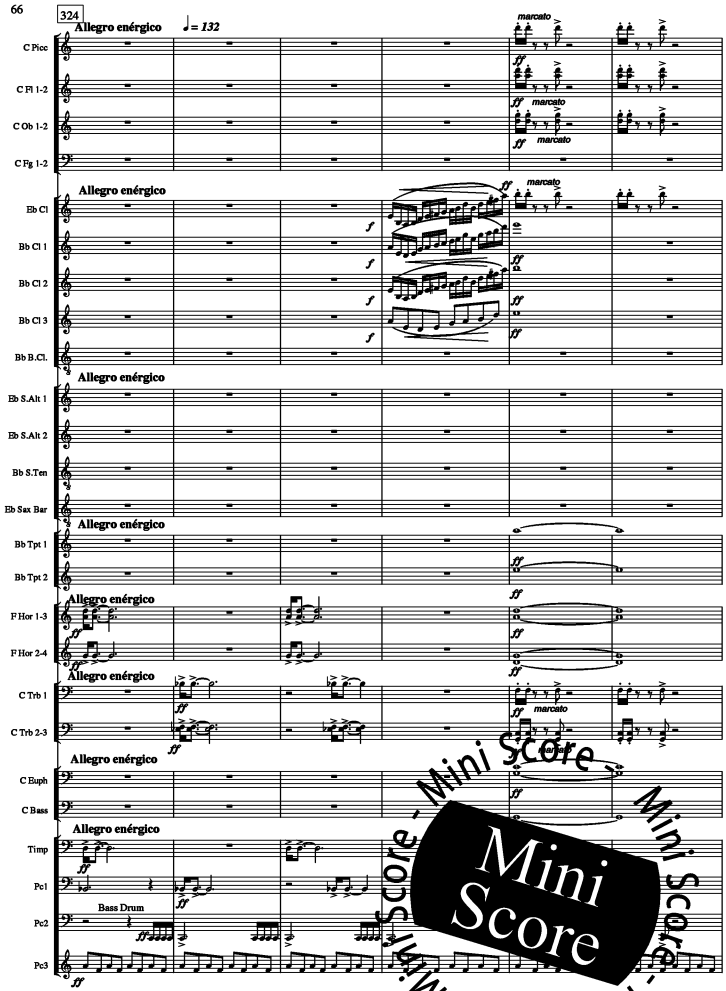

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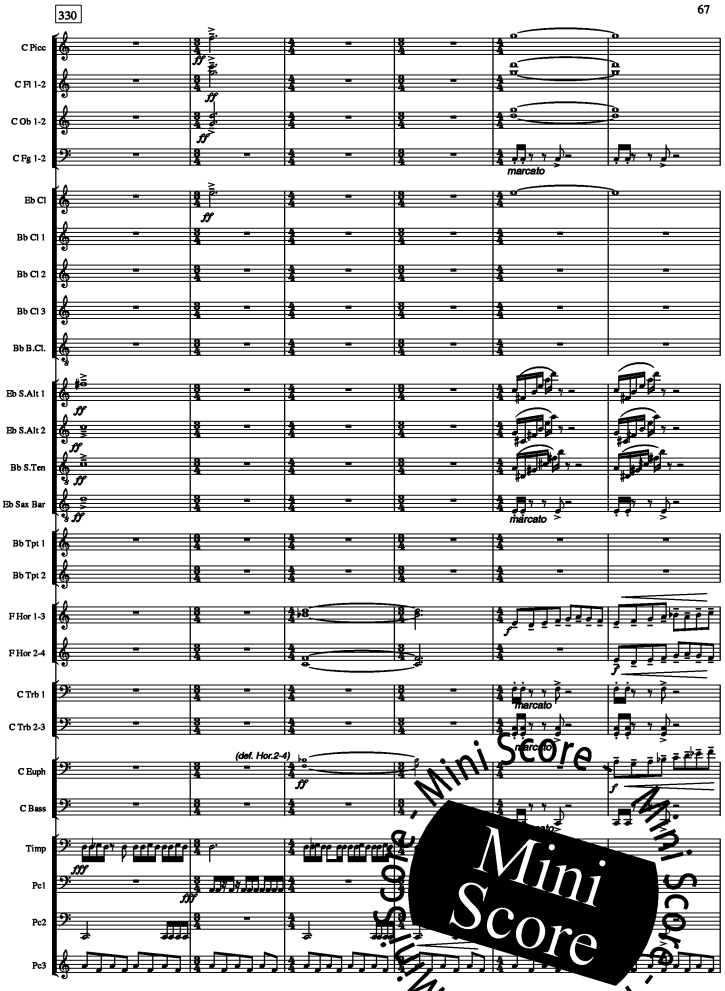

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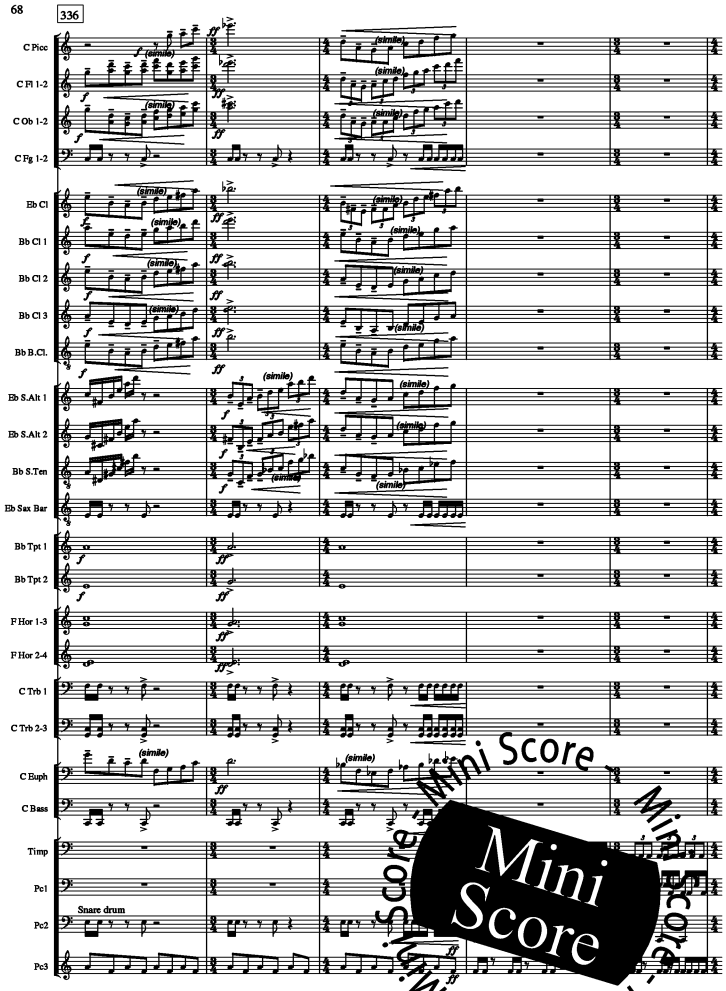

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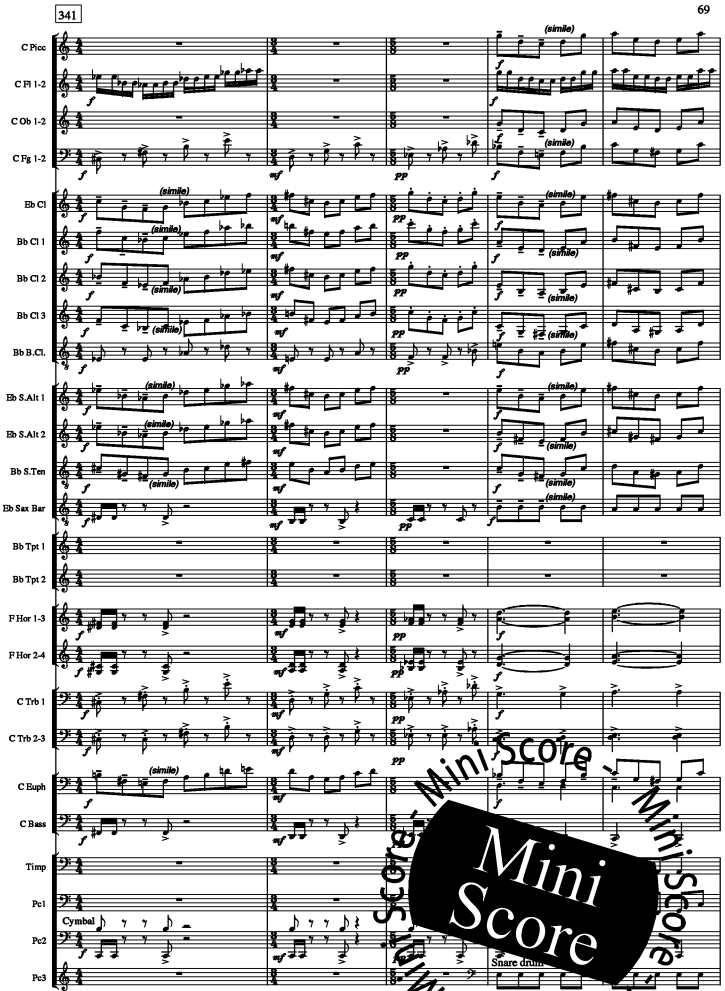

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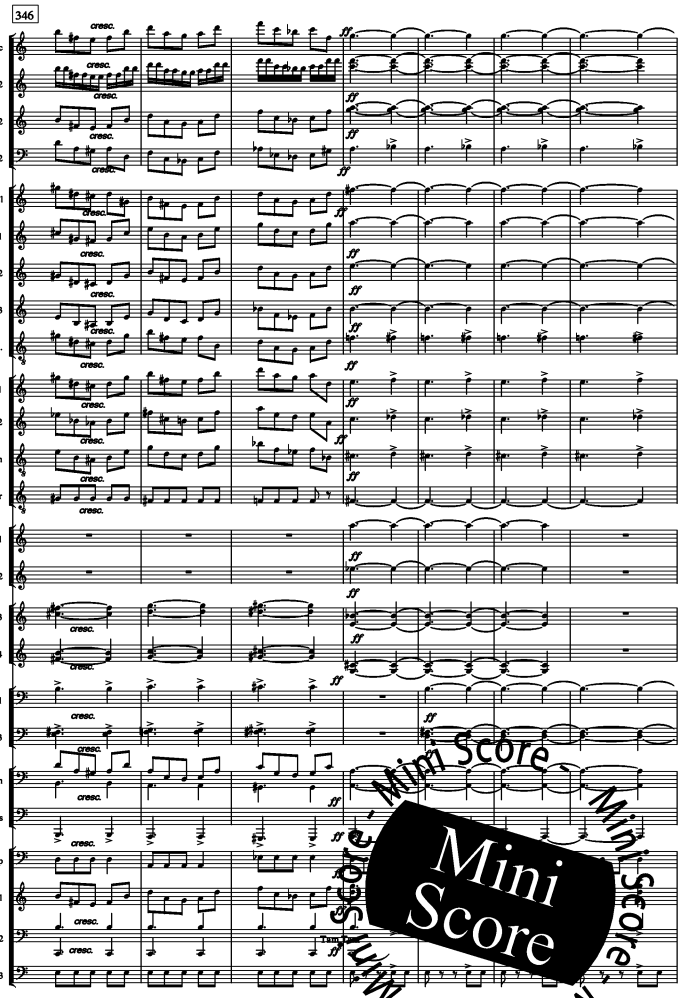

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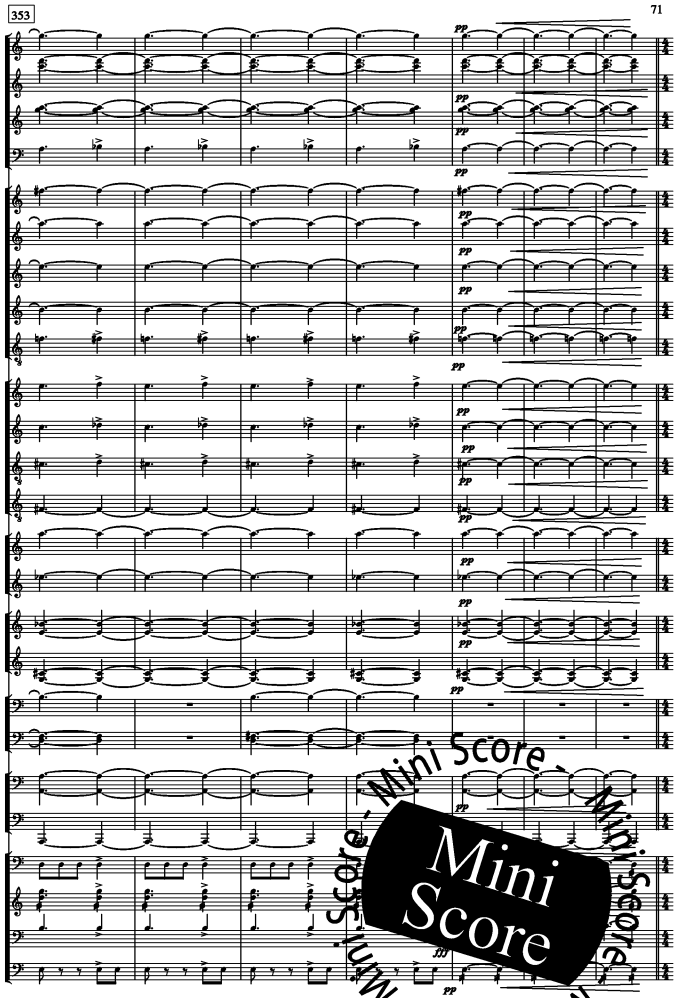

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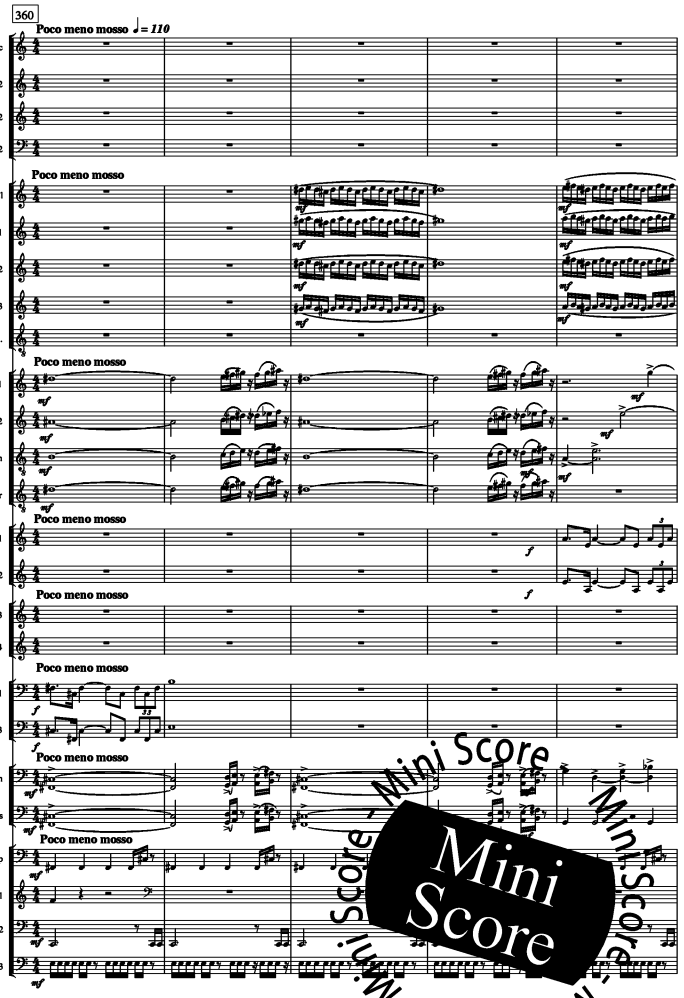

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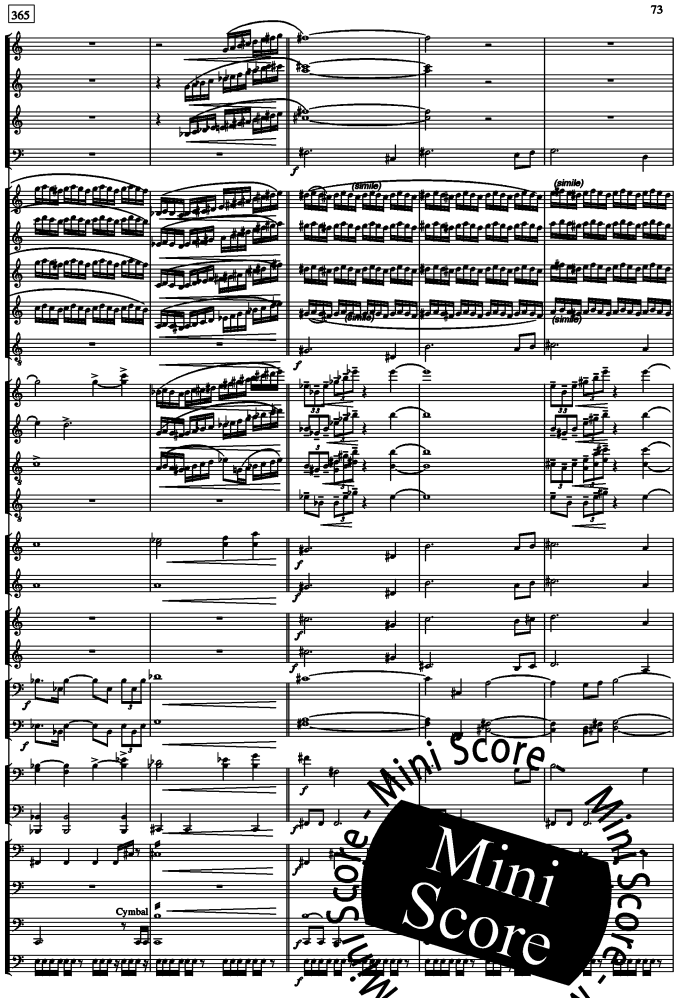

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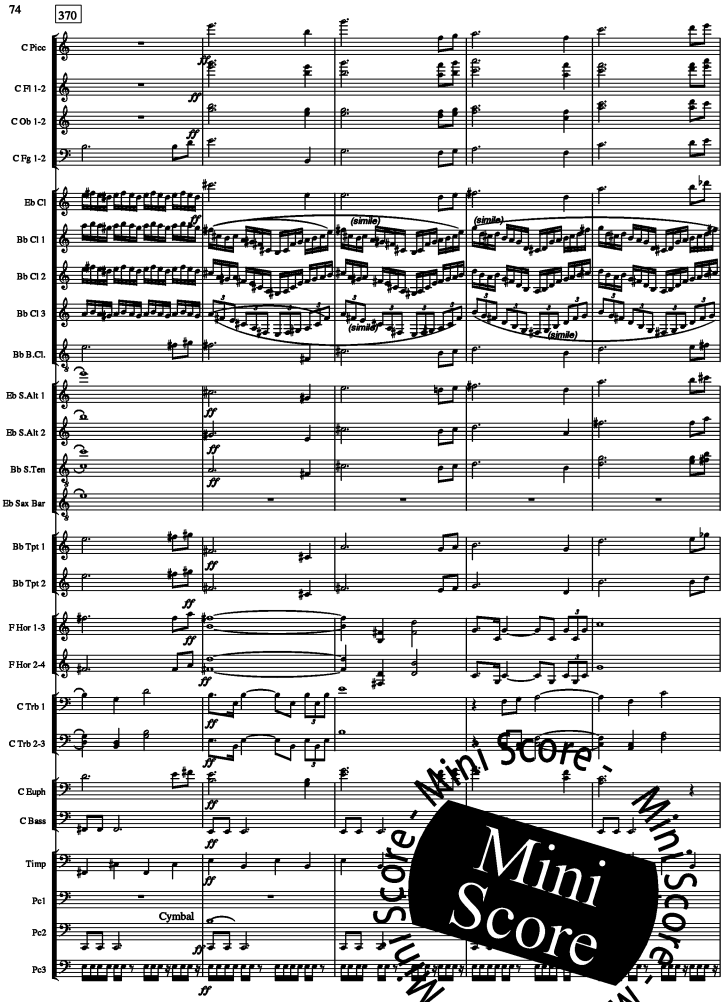

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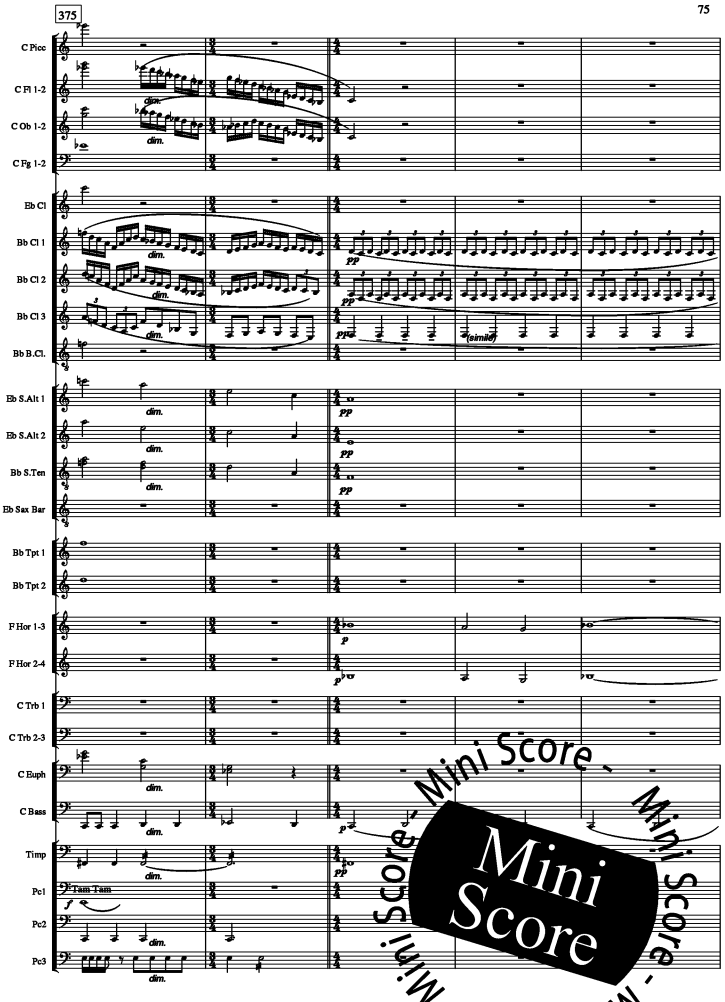

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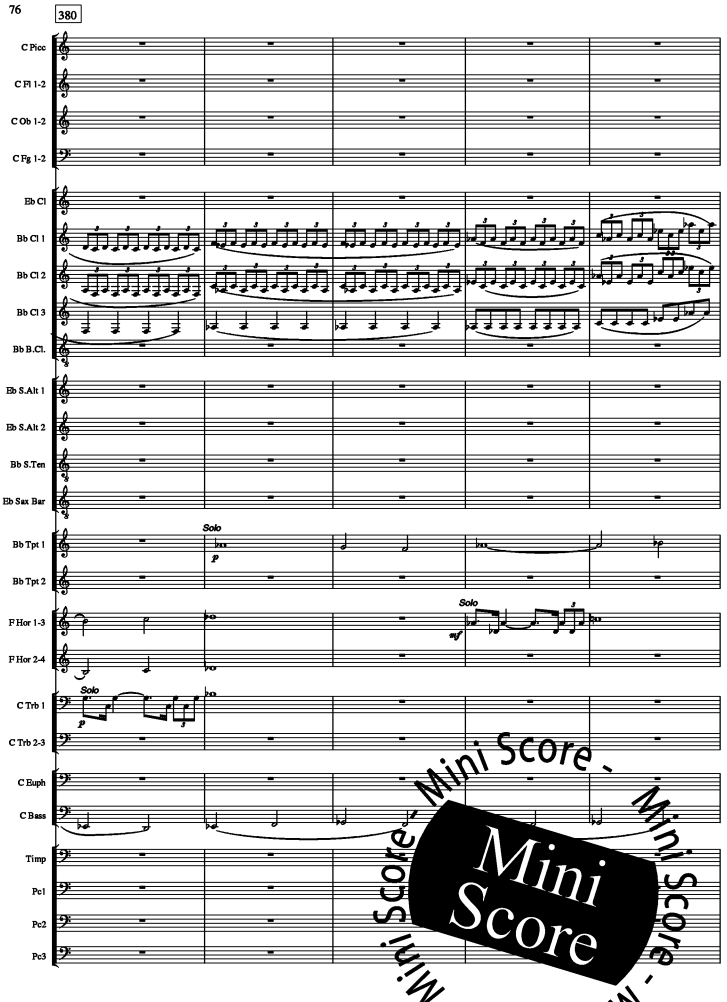

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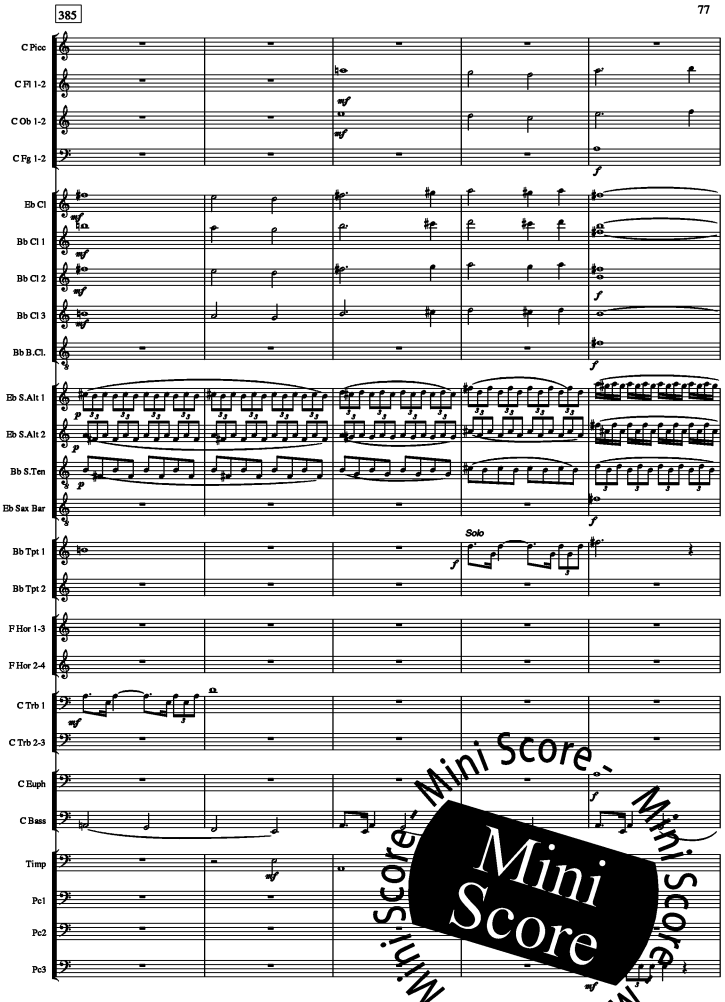

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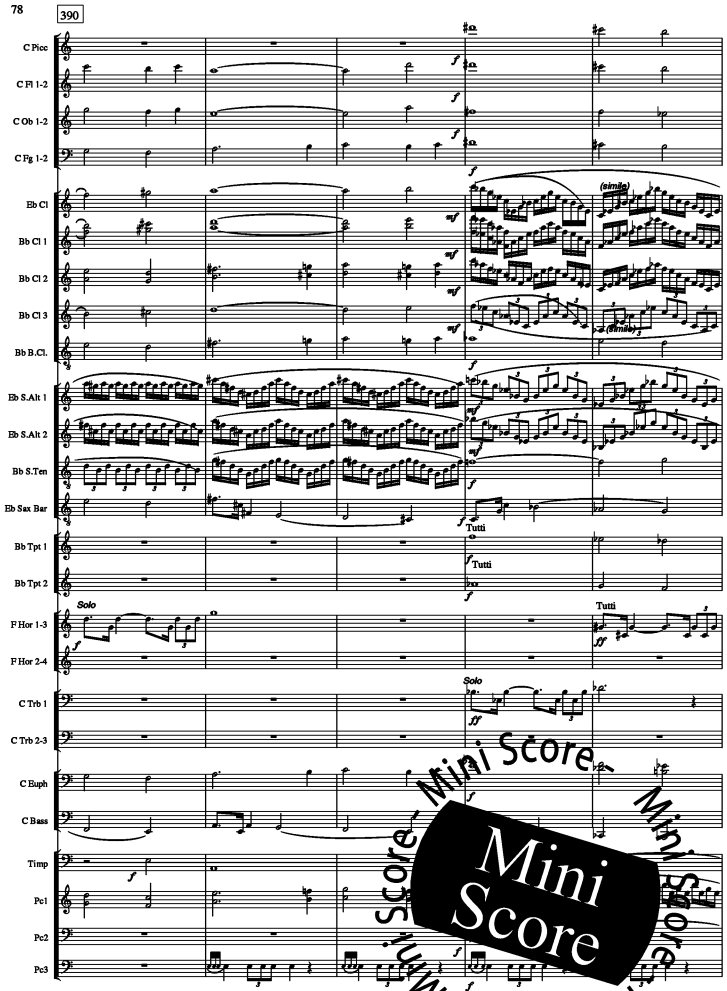

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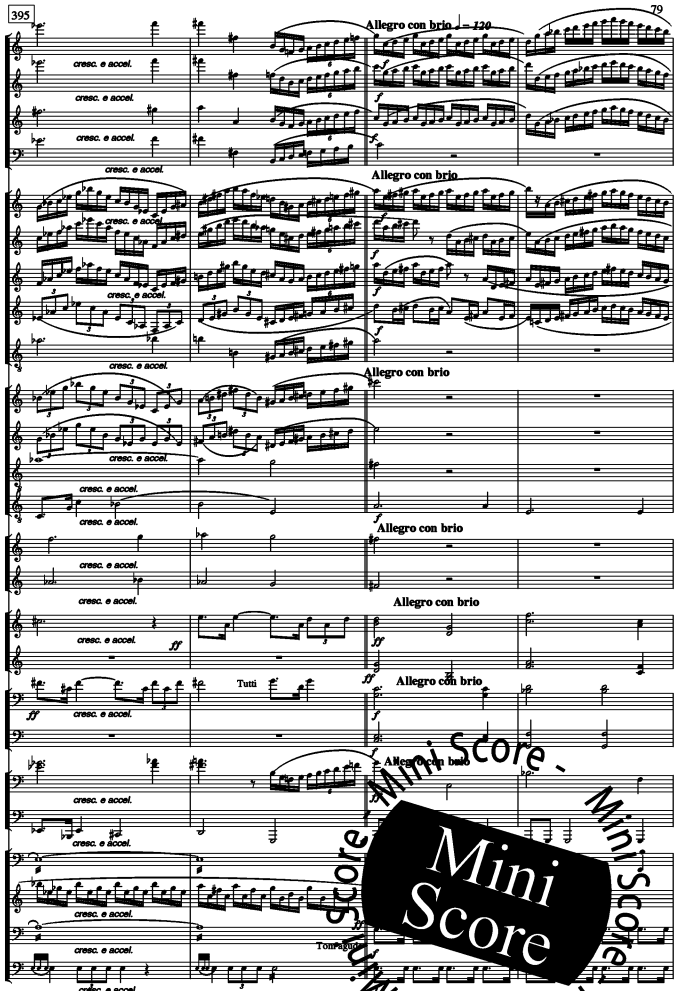

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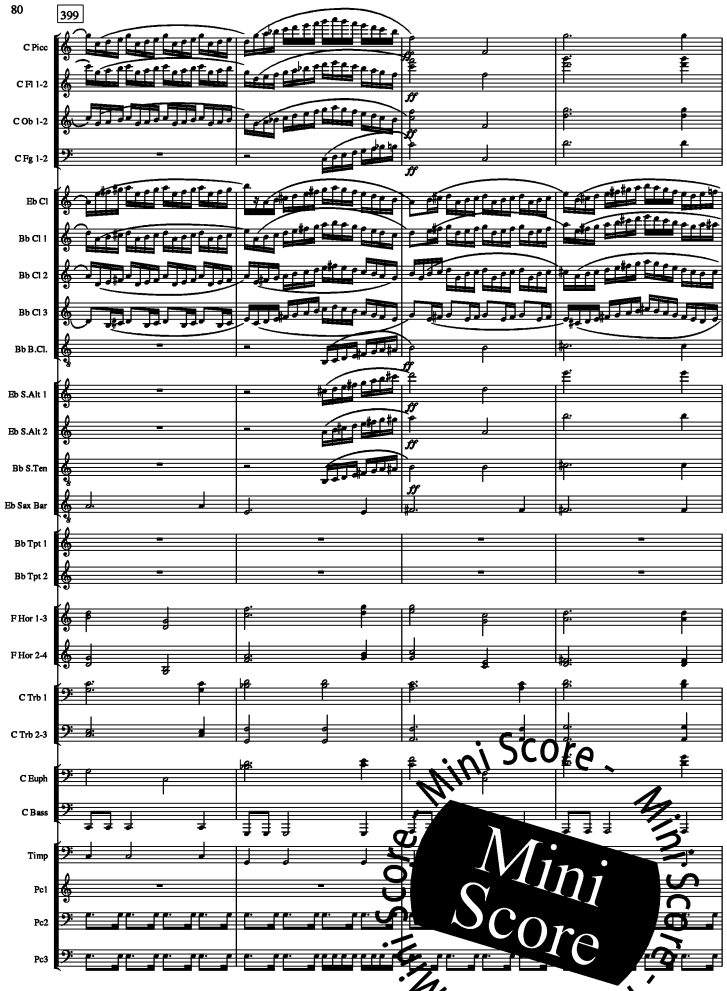

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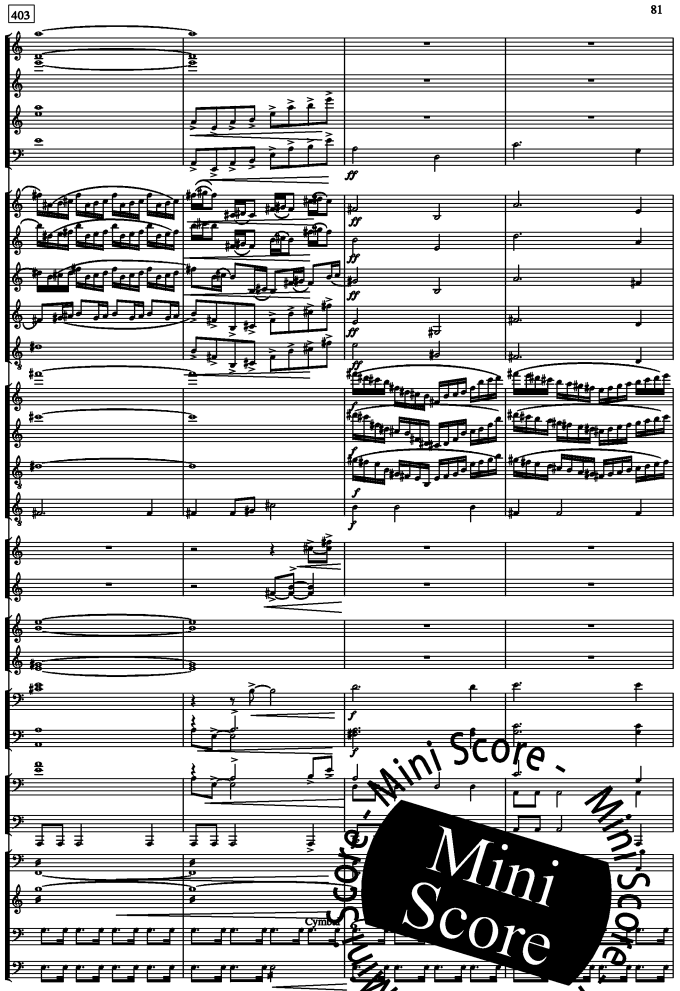

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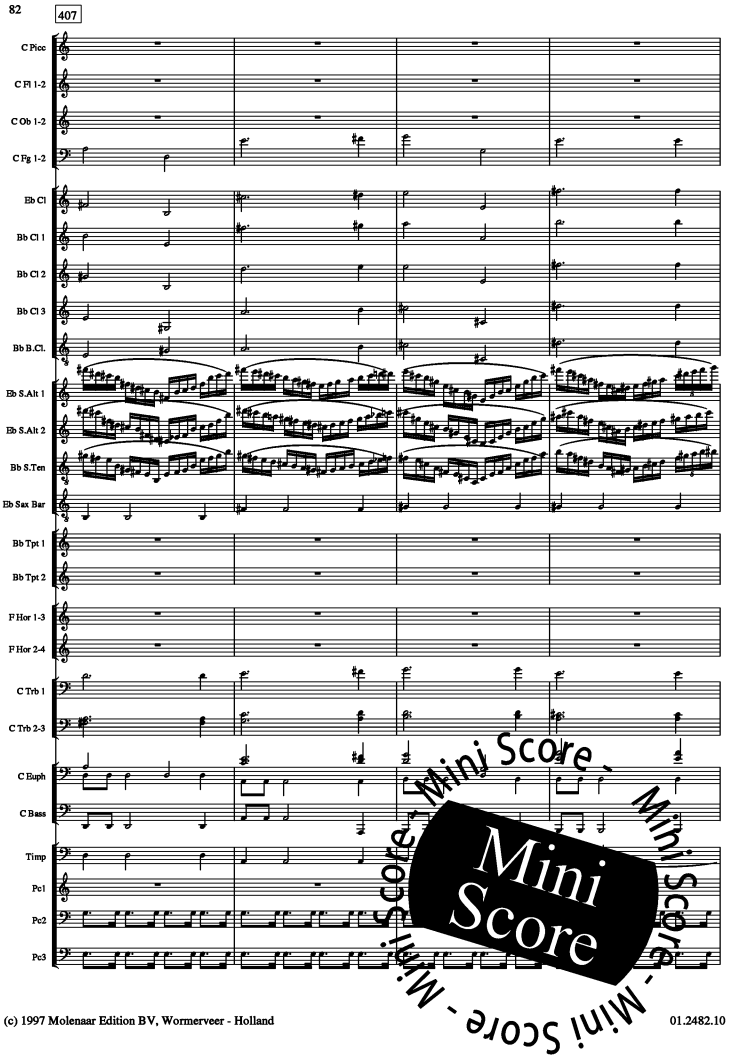

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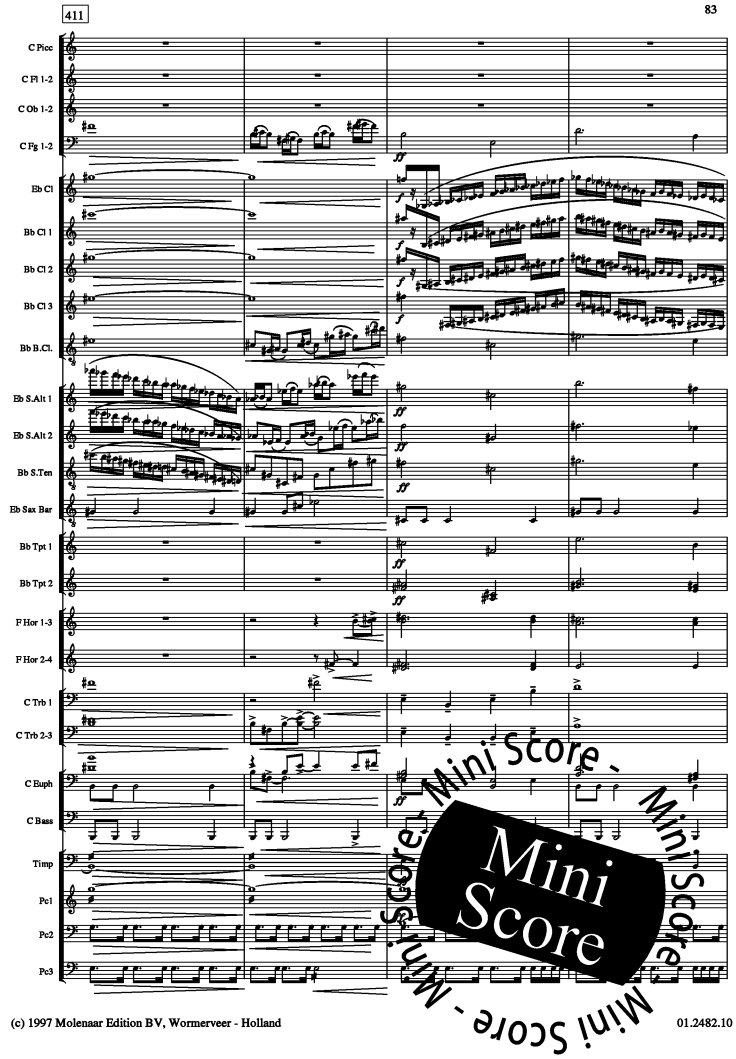

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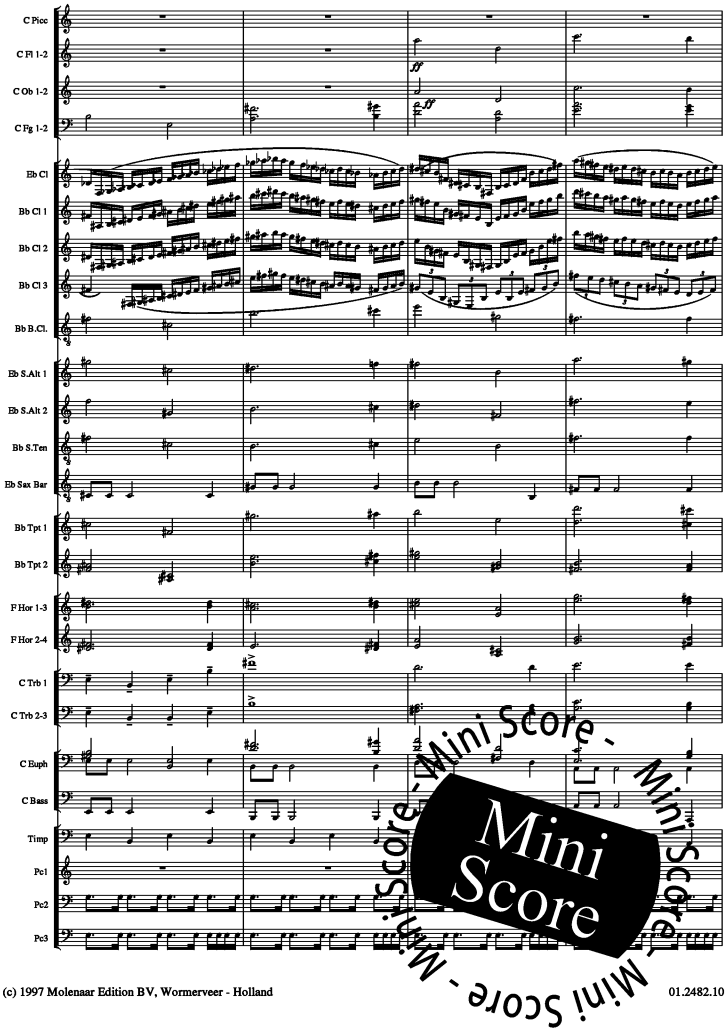

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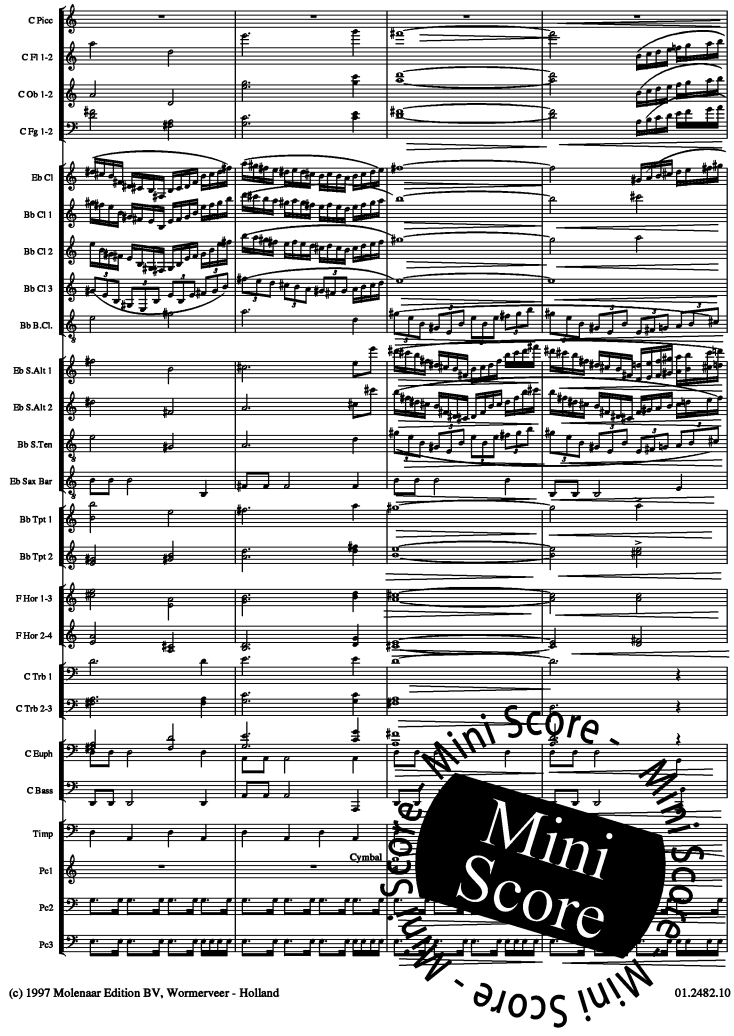

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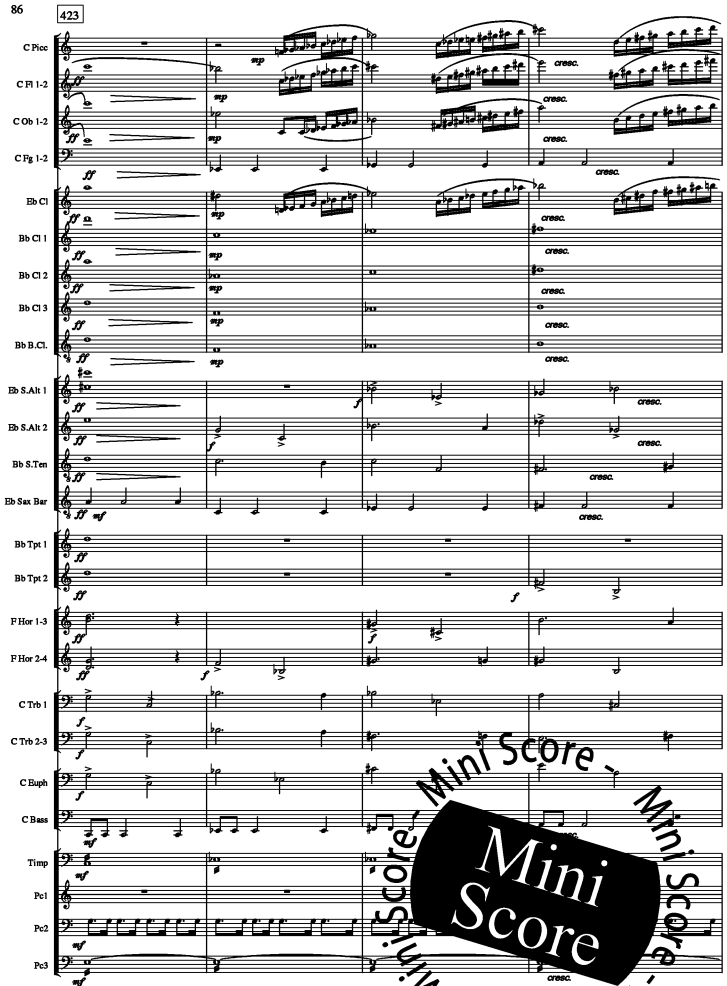

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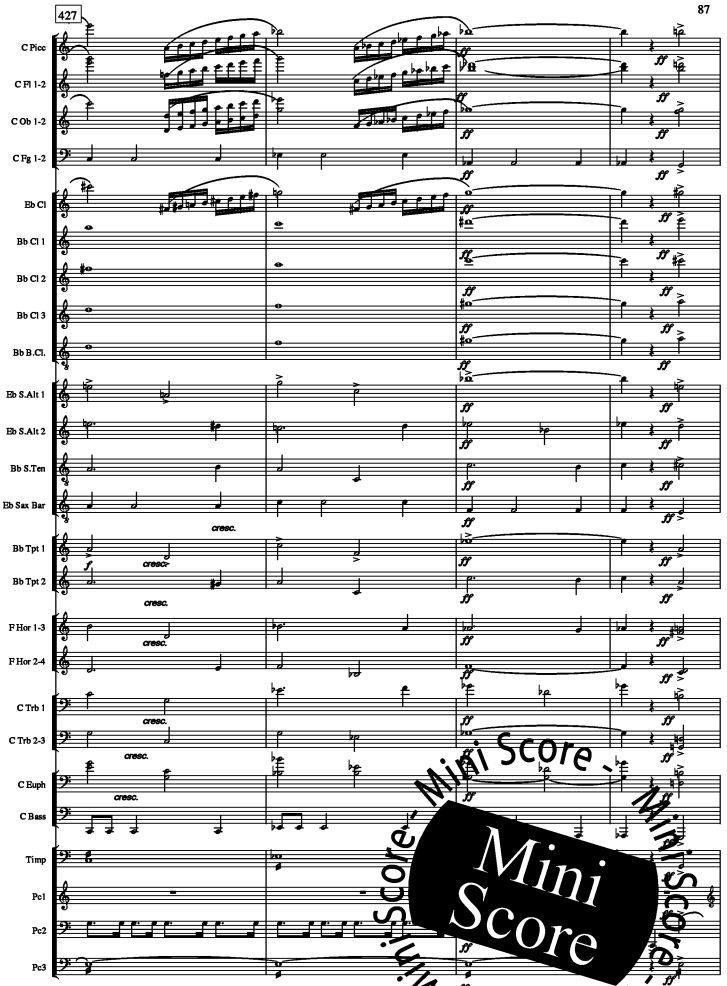

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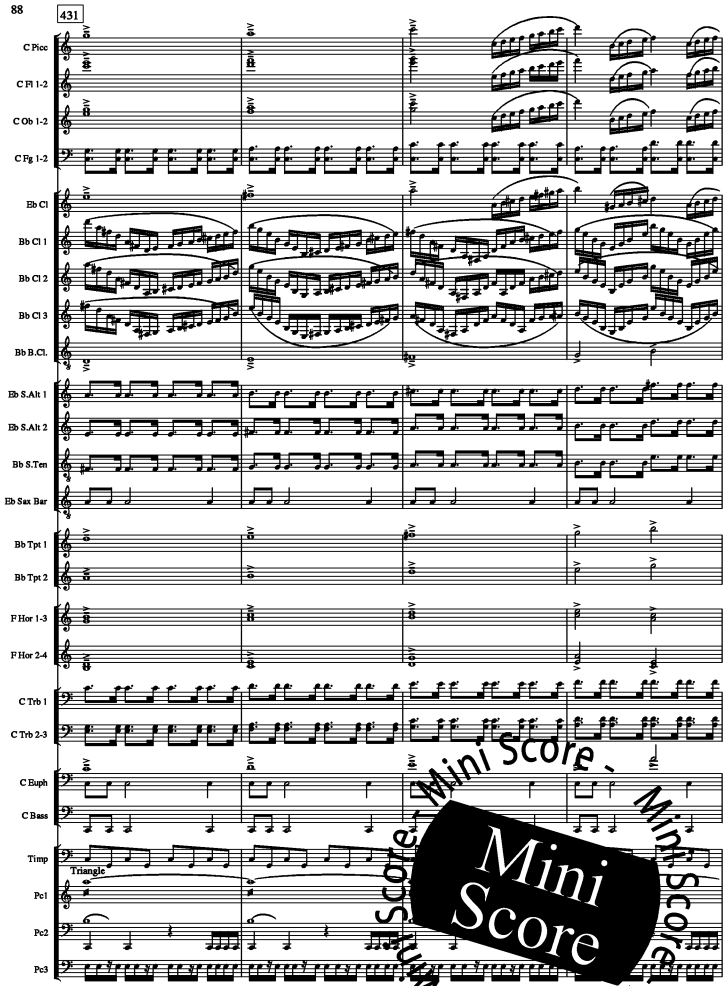

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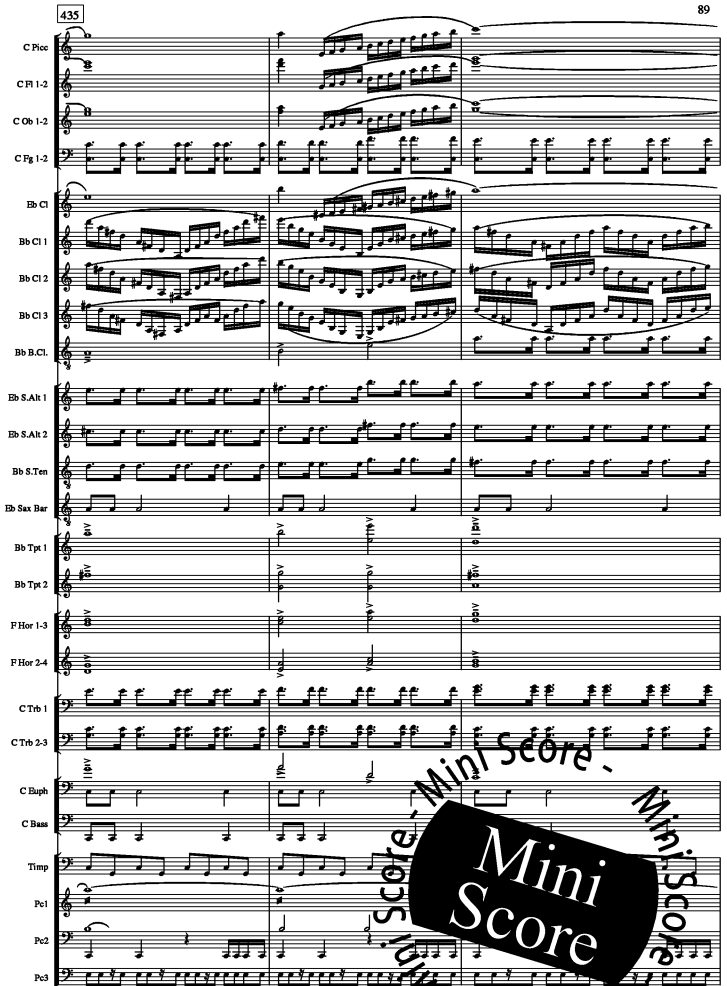

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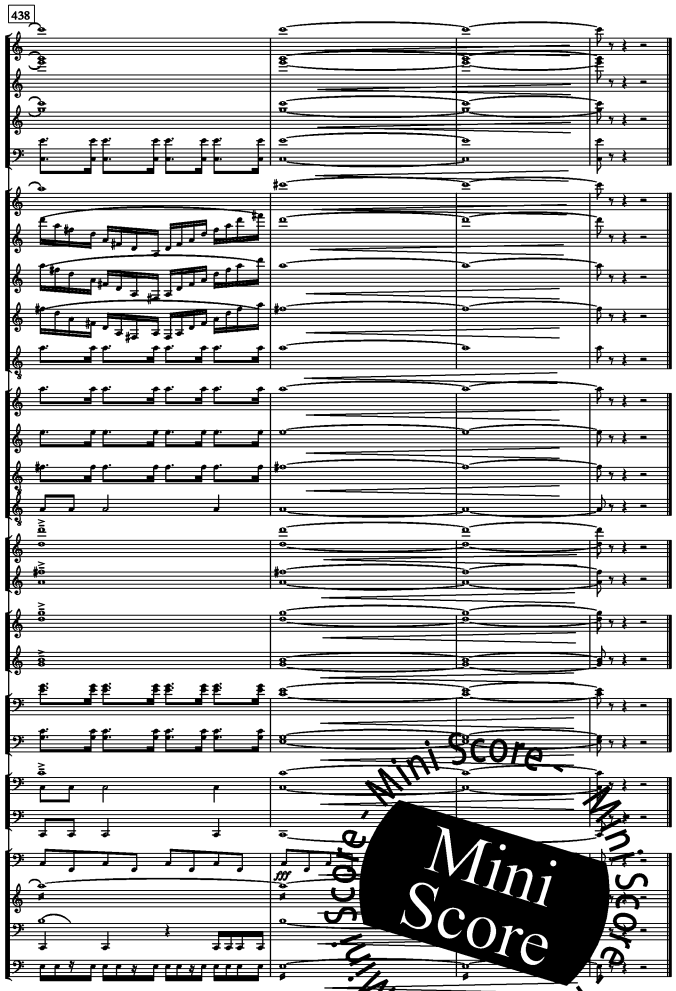

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