

FOR WYNTON MARSALIS

# NAPOLI

VARIATIONS ON A NEOPOLITAN SONG  
FOR SOLO CORNET AND WIND BAND

HERMANN BELLSTEDT (1858–1892)

ARRANGED BY  
DONALD HUNSBERGER (ASCAP)

## INSTRUMENTATION

1 – Full score  
1 – Solo B $\flat$  Cornet (Trumpet)  
1 – Piccolo  
3 – 1st Flute  
3 – 2nd Flute  
1 – 1st Oboe  
1 – 2nd Oboe  
1 – English Horn  
1 – 1st Bassoon  
1 – 2nd Bassoon  
1 – Contrabassoon  
1 – E $\flat$  Soprano Clarinet  
3 – 1st B $\flat$  Clarinet  
3 – 2nd B $\flat$  Clarinet  
3 – 3rd B $\flat$  Clarinet  
2 – B $\flat$  Bass Clarinet  
1 – BB $\flat$  Contrabass Clarinet  
2 – 1st E $\flat$  Alto Saxophone  
2 – 2nd E $\flat$  Alto Saxophone  
1 – B $\flat$  Tenor Saxophone  
1 – E $\flat$  Baritone Saxophone  
2 – 1st B $\flat$  Trumpet  
2 – 2nd B $\flat$  Trumpet  
2 – 3rd B $\flat$  Trumpet  
2 – 4th B $\flat$  Trumpet

1 – 1st F Horn  
1 – 2nd F Horn  
1 – 3rd F Horn  
1 – 4th F Horn  
2 – 1st Trombone  
2 – 2nd Trombone  
2 – 3rd Trombone  
2 – 4th Trombone  
2 – Euphonium  
4 – Tuba  
1 – String Bass  
1 – Harp  
1 – Mallet Percussion 1  
(Bells)  
2 – Mallet Percussion 2  
(Xylophone/Tambourine)  
1 – Timpani  
1 – Percussion 1  
(Snare Drum)  
2 – Percussion 2  
(Crash Cymbals, Bass Drum)

SUPPLEMENTAL  
and WORLD PARTS

*Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)*

Baritone Treble Clef  
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 B $\flat$  Bass Clef  
3rd Trombone B $\flat$  Bass Clef  
4th Trombone B $\flat$  Bass Clef  
1st Trombone in B $\flat$  Treble Clef  
2nd Trombone B $\flat$  Treble Clef  
3rd Trombone B $\flat$  Treble Clef  
4th Trombone B $\flat$  Treble Clef  
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

# CARNAVAL

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## A 25<sup>TH</sup> ANNIVERSARY!

*Carnaval* is a celebration of the master cornet soloists and performers of the late 19th and early 20th centuries through a recording, touring and publication project created for Wynton Marsalis and the Eastman Wind Ensemble, Donald Hunsberger, Conductor. This reissue of the original solo with piano folio and the release of the accompaniments for wind band, in print and/or rental, salutes Wynton and the performers and conductor of the EWE.

Cornet performers including Jean-Baptiste Arban, Jules Levy, Matthew Arbuckle, W. Paris Chambers, Walter Rogers, Herbert L. Clarke, Del Staigers, Frank Simons and Herman Bellstedt among many others, have long been the idols for succeeding brass players due to their extraordinary performance abilities and their inventive solo and pedagogical writings.

These soloists, at the beginning of the last century, were endowed with flowing, agile techniques involving rapid, light multiple tonguing, the mastery of harmonic series slurs, extreme registers and especially, the ability to project warm, “singing,” cantabile melodic lines.

The themes that formed the foundation for their variations were selected by the soloist/writers primarily on the basis of their simplicity and beauty. Not only did the principal melodies offer the audience feelings of warmth and repose, they especially provided a lyrical contrast to the flashy pyrotechnics that surrounded them.

*Carnaval* was created to salute these earlier day performers through displaying the unique abilities of one of today’s master soloists: Wynton Marsalis. Perhaps, it is best to have Wynton describe the events that led to this unique collaborative undertaking, as written by him in the Foreword (December 1988) to the original publication of these solos and accompaniments.



Ray Wright and Wynton

“This project began in 1984 when CBS Masterworks asked me to consider recording an album of cornet masterpieces with a wind band accompaniment. I immediately felt that this was something I wanted to do because I grew up playing these pieces and entered all the festivals and contests that high school players today have available to them. One area I wanted to see changed for this recording, however, was the arrangements: In particular, the introductions and break-strains that today sound so “corny” because they frequently were more “filler” than substantive musical material. So, during a visit to the Eastman School of Music, where I was appearing as soloist with the Eastman Jazz Ensemble [Rayburn Wright, Director], I met with Donald Hunsberger, Conductor of the Eastman Wind Ensemble and a well known arranger/orchestrator. I asked him to create new arrangements for the solos to be included on the album. The result, as you can hear, and now see, provided an entirely new view of these great solos; we used only the original melodic lines and Don wrote a combination of new and modified original material for the accompaniments. The cadenzas are also new, except for Herbert L. Clarke’s cadenzas, where I wished to use some of his original writing.

Following the recording, the project continued with a tour of the East Coast and Canada. The Eastman Wind Ensemble and I played major halls such as The Place des Arts in Montreal, Roy Thompson Hall in Toronto, Boston’s Symphony Hall, The Academy of Music in Philadelphia, Kennedy Center, Washington, Carnegie Hall in New York and finished in the Eastman Theatre in Rochester.”

Wynton Marsalis  
New York City

As Wynton Marsalis so clearly states in his accompanying Foreword, the development of a *lyrical concept* is of utmost importance. Heavy, over-blown attacks and tonguing will impede the speed and clarity necessary for clear articulations and will create awkward, or sloppy, unmusical effects. While it is possible to develop the technical resources to play these solos, the ability to “sing from the heart” is frequently more difficult to achieve. Wynton clearly demonstrates in the various lyrical selections that he indeed has that ability.

*Carnaval* was recorded in the Eastman Theatre of the Eastman School of Music, University of Rochester, in early September, 1986 by Producer Steve Epstein and Engineer Buddy Graham. Originally issued as CBS Masterworks LP IM42137, it was later renumbered Sony CD MK 42137. Nominated for a Grammy Award in the “Best Instrumental Soloist with Orchestra” category, it has now become available as well in various download formats.

—Donald Hunsberger  
Rochester, NY  
September, 2010



Wynton and Donald Hunsberger relax between takes at the CBS Masterworks recording sessions

# THE COMPOSER

## HERMANN BELLSTEDT (1858–1892)

Herman Bellstedt, born in Bremen, Germany in 1858, emigrated to America with his family in 1867. They settled in Cincinnati, OH, which served as his primary residence throughout his career. An early prodigy on the cornet, he played with several prominent bands and was hired by Patrick Gilmore as assistant to the famous Ben Bent as well as serving as cornet soloist. Following Gilmore's death in 1892, he organized a band and served as Conductor and cornet soloist. In 1904, he joined the Sousa Band, performing solos and playing alongside Walter Rogers and Herbert L. Clarke, (the three were known as the famed "Three Solitaires"), and upon Rogers' departure from the Band, became Clarke's stand partner.

Bellstedt returned to Cincinnati following numerous years playing and touring and became a pedagogue at the Cincinnati Conservatory of Music where one of his most successful students was Frank Simon. Bellstedt was a successful composer/arranger for both Sousa and the Frederick Innes Band; the solos *Mandolinata* and *Napoli* remain as his two most remembered performance vehicles.

### NAPOLI

Bellstedt's variations on *Napoli* features the popular Neopolitan song "Funiculi, Funicula" (composed by Luigi Denza in 1880) that celebrated the funicular railway built up the side of Mt. Vesuvius in 1880. The popular tune was used by Richard Strauss in his composition "Aus Italien" under the mistaken idea that it was a folk song, not someone's actual composition. Denza took Strauss to court and won an injunction that forced Strauss's publisher to pay Denza a royalty every time "Aus Italien" was performed!

Schoenberg also wrote a version of the song for string quartet. Other popular Amalfi Coast songs include "O Solo Mio" and "Torna a Sorriento" (Come Back to Sorrento).



Wynton and Donald Hunsberger in concert, Carnegie Hall, March 22, 1987

# WYNTON MARSALIS

Wynton Marsalis is an internationally acclaimed musician, composer, bandleader, educator and a leading advocate of American culture. The world's first jazz artist to perform and compose across the full jazz spectrum from its New Orleans roots to bebop to modern jazz, Marsalis has expanded the vocabulary for jazz and has created a vital body of work that places him among the world's finest musicians and composers.

Born in New Orleans, Louisiana on October 18, 1961 to Ellis and Dolores Marsalis, the second of six sons, he exhibited at an early age a superior aptitude for music and a desire to participate in American culture. At age 14, he performed with the New Orleans Philharmonic and during high school, also performed with the New Orleans Symphony Brass Quintet, New Orleans Community Concert Band, New Orleans Youth Orchestra, New Orleans Symphony, various jazz bands and the popular local funk band, the Creators.

At age 17, Wynton became the youngest musician ever to be admitted to Berkshire Music Center at Tanglewood where, despite his youth, he was awarded the school's prestigious Harvey Shapiro Award for outstanding brass student. Wynton moved to New York City to attend Juilliard in 1979. The following year Wynton seized the opportunity to join the Jazz Messengers to study under master drummer and bandleader Art Blakey. In the years to follow Wynton performed with Sarah Vaughan, Dizzy Gillespie, Sweets Edison, Clark Terry, Sonny Rollins, Ron Carter, Herbie Hancock, Tony Williams, and countless other jazz legends.

Wynton assembled his own band in 1981 and hit the road, performing over 120 concerts and workshops every year for 15 consecutive years. Many distinguished jazz musicians of today were students at one of his workshops including James Carter, Christian McBride, Roy Hargrove, Harry Connick Jr., Nicholas Payton, Eric Reed, and Eric Lewis, to name but a few.

Wynton's love of the music of Bach, Beethoven, Mozart, and others drove him to pursue a career in classical music as well. He recorded the Haydn, Hummel, and Leopold Mozart trumpet concertos at age twenty, a debut recording that received glorious reviews and won the Grammy Award for "Best Classical Soloist with an Orchestra." He went on to record 10 additional classical records, all to critical acclaim. In 1986, he recorded the *Carnaval* project with the Eastman Wind Ensemble conducted by Donald Hunsberger and it was also nominated for the Grammy Award in the "Best Classical Soloist with an Orchestra" category.

Wynton has performed with leading orchestras including the New York Philharmonic, Los Angeles Philharmonic, Boston Pops, The Cleveland Orchestra, Saint Louis Symphony Orchestra, English Chamber Orchestra, Toronto Symphony Orchestra, and London's Royal Philharmonic, working with eminent conductors including: Raymond Leppard, Charles Dutoit, Loren Maazel, Leonard Slatkin, Esa-Pekka Salonen, and Michael Tilson-Thomas. Famed classical trumpeter Maurice André praised Wynton as "potentially the greatest trumpeter of all time." To date Wynton has produced over 60 records which have sold over 7 million copies worldwide including 3 Gold Records.

A prolific and inventive composer, the dance community has embraced Wynton's inventiveness with commissions to create new music for Garth Fagan (*Cin Movement-Criot New York*), Peter Martins at the New York City Ballet (*Jazz: Six Syncopated Movements and Them Twos*), Twyla Tharp with the American Ballet Theatre (*Jump Start*), Judith Jamison at the Alvin Ailey American Dance Theatre (*Sweet Release and Here...Now*), and Savion Glover (*Petite Suite and Spaces*). Marsalis collaborated with the Lincoln Center Chamber Music Society in 1995 to compose the string quartet *At The Octoroon Balls*, and again in 1998 to create a response to Stravinsky's *A Soldier's Tale* with his composition *A Fiddler's Tale*.

In his dramatic oratorio *Blood On The Fields*, Wynton makes use of the blues, work songs, chants, call and response, spirituals, New Orleans jazz, Ellingtonesque orchestral arrangements, and Afro-Caribbean rhythms, and he uses Greek chorus-style recitations to move the work along. Wynton extended his achievements in *Blood On The Fields* with *All Rise*, an epic composition for big band, gospel choir, and symphony orchestra—a classic work of high art—which was performed by the New York Philharmonic under the baton of Kurt Masur along with the Morgan State University Choir and the Lincoln Center Jazz Orchestra (December 1999). Marsalis further expanded his repertoire for symphony orchestra with his Symphony No. 3, *Swing Symphony*, premiered by the renowned Berlin Philharmonic in June 2010 and performed by the New York Philharmonic and the Lincoln Center Jazz Orchestra in September, 2010.



Photo by Rob Waymen



Steve Epstein (CBS/Sony producer), Donald Hunsberger, and Wynton sport their new T-shirts



Wynton and the EWE in rehearsal in Carnegie Hall, March 22, 1987

In October, 1995 Wynton launched two major broadcast events when PBS premiered *Marsalis On Music*, an educational television series written and hosted by Marsalis on jazz and classical music. That same month National Public Radio aired the first of Marsalis' 26-week series entitled *Making the Music*; the radio and television series were awarded the most prestigious distinction in broadcast journalism, the George Foster Peabody Award. Marsalis has also written five books: *Sweet Swing Blues on the Road*, *Jazz in the Bittersweet Blues of Life*, *To a Young Musician: Letters from the Road*, *Jazz ABZ (an A to Z collection of poems celebrating jazz greats)*, and his most recent release *Moving to Higher Ground: How Jazz Can Change Your Life*.

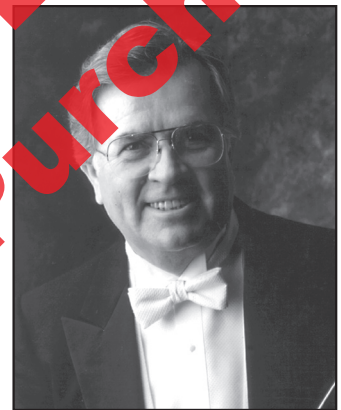
Wynton Marsalis has won nine Grammy Awards and honorary degrees have been conferred upon Wynton by thirty-one of America's leading academic institutions including Columbia, Harvard, Princeton, Howard and Yale. United Nations Secretary-General Kofi Annan appointed him a UN Messenger of Peace in 2001 and in 2005, he received The National Medal of Arts, the highest award given to artists by the United States Government. In 1997 Wynton Marsalis became the first jazz musician ever to win the Pulitzer Prize for Music for his epic oratorio *Blood On The Fields*.

In 1987, Marsalis co-founded a jazz program at Lincoln Center. In July 1996, due to its significant success, Jazz at Lincoln Center became a permanent equal partner at Lincoln Center, along with the New York Philharmonic, Metropolitan Opera, and New York City Ballet. He presently serves as Artistic Director for Jazz at Lincoln Center and Music Director for the Jazz at Lincoln Center Orchestra which has developed an international agenda presenting rich and diverse programming that includes concerts, debates, film forums, dances, television and radio broadcasts, and educational activities.

## DONALD HUNSBERGER

Donald Hunsberger is Conductor Emeritus of the Eastman Wind Ensemble, having served as its Music Director from 1965 to 2002. He also holds the title Professor Emeritus of Conducting and Ensembles at the Eastman School of Music, where he served for many years as Chair of the Conducting and Ensembles Department.

Under his leadership, the Eastman Wind Ensemble continued its development as an international performance model in the creation of numerous new works for the wind band providing a prime example of contemporary performance techniques as demonstrated on numerous recordings on Sony Classics, CBS Masterworks, Mercury Records, DGG Records, Philips and Decca among others. In 1987 his scores and recording of *Carnaval* were nominated for a Grammy Award in the Best Solo Performance with Orchestra category. His final recording project with the EWE was a three CD set (the *Eastman Wind Ensemble at 50 - DHWL 001CD-WBP*) celebrating its 50th anniversary.



Under his direction, the EWE performed throughout Japan and South East Asia in 1978 for the Kambara Agency and the U. S. State Department. Sony Corporation and Eastman Kodak, Japan, sponsored an additional six tours of Japan and Taiwan between 1990 and 2000.

He led the EWE on US concert tours to perform at national conferences of MENC and CDBNA, the Midwest International Conference plus numerous state meetings. Since 2002 he has been a Visiting Conducting Fellow at the Kunitachi College of Music, Tokyo, Japan.

In addition to performing over 100 premiere performances, Hunsberger had been involved in writing projects including the books *The Wind Ensemble and Its Repertoire* (Alfred Music Publishing Co.), *The Art of Conducting* (with Roy Ernst, Random House), *The Emory Remington Warmup Studies* (Accura Music), and numerous articles published in educational journals. He is well known and recognized for his innovative scoring techniques for varying instrumentations of the contemporary wind band with numerous publications. He is the founder and editor of the Donald Hunsberger Wind Library (Warner Bros./Alfred) and an active contributor to the Library's publications. His research into the history and development of scoring for wind bands in America has led to numerous articles in *WindWorks*, a journal for wind conductors, performers and composers. Active in both wind and orchestral writing throughout his career, he created a ballet, *Americans We*, for Twyla Tharp and the American Ballet Theater at Lincoln Center in 1996.

Hunsberger has been the recipient of numerous awards for research (Homespun America: the National Association for State and Local Historians), pedagogy (The Eastman Alumni teaching Award, The Herbert Eisenhart Award; Wiley Housewright Fellow, Florida State University) and performance (the Crystal Award, from the Asahi Broadcasting Company, Osaka, Japan; the Ehud Eziel Award, Jerusalem, Israel)

He is a Past president of the College Band Directors National Association and has served as a member of the boards of CBDNA, the World Association of Symphonic Bands and Ensembles and the Conductor's Guild. He currently serves as President of the Board of the Society for Chamber Music in Rochester.

In the orchestral world he has created and conducted performances of orchestral accompaniments to over 18 silent films with fifty orchestras including the National, San Francisco, Houston, Pittsburgh, Vancouver, Utah, Virginia, San Diego, Jacksonville, Honolulu, Winnipeg, Syracuse and North Carolina Symphony Orchestras and the Rochester, Buffalo, Kansas City and Calgary Philharmonic Orchestras, among others. He has created scores for such historical masterpieces as *The Phantom of the Opera*, *The Hunchback of Notre Dame*, *The General*, *The Mark of Zorro* in addition to producing and conducting performances of Charlie Chaplin's *Goldrush*, *City Lights* plus numerous short Chaplin favorites. In 1994, he conducted the premiere performance of Eisenstadt's *Potemkin*, with music by Shostakovitch, at Wolf Trap with the National Symphony Orchestra.

For Wynton Marsalis

# Napoli

FULL SCORE

Approx. Duration - 5:45

Variations on a Neapolitan Song for solo cornet and wind band

By Hermann Bellstedt (1858-1892)

Arranged by Donald Hunsberger (ASCAP)

**Allegro** ♩ = ca. 132

The score is arranged for a solo cornet and a full wind band. The instrumentation includes:  
 - Solo B♭ Cornet (Trumpet)  
 - Piccolo  
 - Flutes (1 & 2)  
 - Oboes (1 & 2)  
 - English Horn  
 - Bassoons (1 & 2)  
 - Contrabassoon  
 - E♭ Soprano Clarinet  
 - B♭ Clarinets (1 & 3)  
 - B♭ Bass Clarinet / BB♭ Contrabass Clarinet  
 - E♭ Alto Saxophones (1 & 2)  
 - B♭ Tenor Saxophone  
 - E♭ Baritone Saxophone  
 - B♭ Trumpets (1 & 2)  
 - F Horns (1 & 2)  
 - Trombones (1, 2, 3 & 4)  
 - Euphonium  
 - Tuba  
 - String Bass  
 - Harp  
 - Mallet Percussion 1 (Bells)  
 - Mallet Percussion 2 (Xylophone/Tambourine)  
 - Timpani  
 - Percussion 1 (Snare Drum)  
 - Percussion 2 (Crash Cymbals, Bass Drum)

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cresc.

Solo Cor.

Picc.

Fls. 1  
2

Obs. 1  
2

E.H. *mf*

Bsns. 1  
2

Cbsn.

Es Sop. Cl. 1

Cls. 2  
3

B. Cl/  
Cb. Cl.

A. Saxes. 1  
2

T. Sax.

Bar. Sax. *mf*

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4 *mf*

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1 *Bells*

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

*St. mute*

*f*

*St. mute*

*f*

*cresc.*





Solo Cor.

Picc.

Fls. 1  
2

Obs. 1  
2

E.H.

Bsns. 1  
2

Cbsn.

E♭ Sop. Cl.

Cl. 1  
2  
3

B. Cl/  
Cb. Cl.

A. Sax. 1  
2

T. Sax.

Bar. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Solo Cor. *p* *f*

Picc. *f*

Fls. 1 2 *f* *a2*

Obs. 1 2 *f* *a2*

E.H. *f*

Bsns. 1 2 *a2* *a2*

Cbsn. *f*

E♭ Sop. Cl. *f*

Cls. 1 2 3 *f*

B. Cl./ Ch. Cl. *f*

A. Saxes. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1 2 3 4 *f* *a2* *a2*

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

Tbns. 1 2 3 4 *f* *a2*

Euph. *f*

Tuba *f*

Str. Bass *f*

Harp *f*

Mlt. Perc. 1 *f*

Mlt. Perc. 2 *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

B.D. *f*

Cr. Cyms. *f*



Cadenza 1

Solo Cor.

Picc.

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

E♭ Sop. Cl.

Cls. 1 2 3

B. Cl./ Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cadenza 1

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

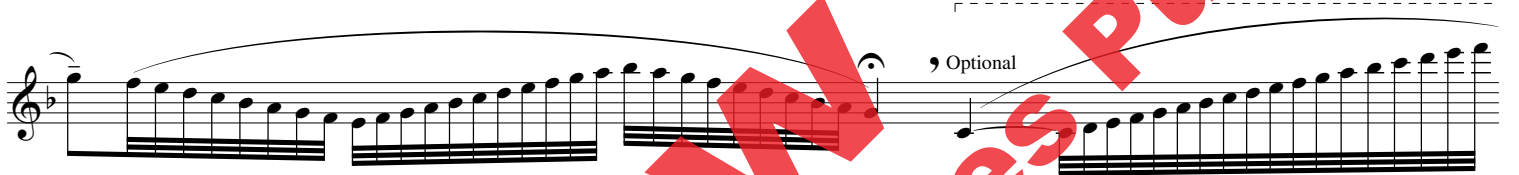
Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2 Choke

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22 ♩ = ca. 132

dim.

Solo Cor.

Picc.

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

E♭ Sop. Cl.

Cl. 1 2 3

B. Cl/ Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

22 ♩ = ca. 132

dim.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

68

68

68

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26

Solo Cor.

Picc.

Fls. 1  
2

Obs. 1  
2

E.H.

Bsns. 1  
2

Cbsn.

E♭ Sop. Cl.

Cls. 1  
2  
3

B. Cl/  
Cb. Cl.

A. Saxes. 1  
2

T. Sax.

Bar. Sax.

26

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

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Solo Cor.

Picc.

Fls. 1  
2

Obs. 1  
2

E.H.

Bsns. 1  
2

Cbsn.

E♭ Sop. Cl.

Clc. 1  
2  
3

B. Cl/  
Cb. Cl.

A. Saxes. 1  
2

T. Sax.

Bar. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

38388S

30

31

32

33

Solo Cor.

Picc.

Fls. 1  
2

Obs. 1  
2

E.H.

Bsns. 1  
2

Cbsn.

E♭ Sop. Cl.

Cl. 1  
2  
3

B. Cl/  
Cb. Cl.

A. Sax. 1  
2

T. Sax.

Bar. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Tamb.  
*mf*

*mf*



Solo Cor.

Picc.

Fls. 1  
2

Obs. 1  
2

E.H.

Bsns. 1  
2

Cbsn.

E♭ Sop. Cl.

Cl. 1  
2  
3

B. Cl/  
Cb. Cl.

A. Saxes. 1  
2

T. Sax.

Bar. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Solo Cor.

Picc.

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

E♭ Sop. Cl.

Cls. 1 2 3

B. Cl/ Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

*f* *mf* *f* *mf*

Solo Cor.

Picc.

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

E♭ Sop. Cl.

Cls. 1 2 3

B. Cl./Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Solo Cor.

Picc.

Fls. 1  
2

Obs. 1  
2

E.H.

Bsns. 1  
2

Cbsn.

E♭ Sop. Cl.

Cls. 1  
2  
3

B. Cl/  
Cb. Cl.

A. Saxes. 1  
2

T. Sax.

Bar. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Solo Cor.

Picc. (To Flute)

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

E♭ Sop. Cl.

Cl. 1 2 3

B. Cl./Cb. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

38388S

54 55 56 57

*f* *mf*

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Solo Cor.  
Picc.  
Fls. 1/2  
Obs. 1/2  
E.H.  
Bsns. 1/2  
Cbsn.  
Eb Sop. Cl.  
Cls. 1/2/3  
B. Cl./Cb. Cl.  
A. Saxes. 1/2  
T. Sax.  
Bar. Sax.  
Tpts. 1/2/3/4  
Hns. 1/2/3/4  
Tbps. 1/2/3/4  
Euph.  
Tuba  
Str. Bass  
Harp  
Mlt. Perc. 1  
Mlt. Perc. 2  
Timp.  
Perc. 1  
Perc. 2

*(To Cup mute)*  
*Open*

62 Solo only grad. cresc.

Solo Cor. *mf*

Flute *sotto voce*  
*pp*

Picc. *pp*

Fls. 1 2 *sotto voce*  
*pp*

Obs. 1 2 *pp*

E.H. *p*

Bsns. 1 2 *p*

Cbsn. *p*

E♭ Sop. Cl. *sotto voce*  
*pp*

Cls. 1 2 3 *sotto voce*  
*pp*

B. Cl/ Ch. Cl. *p*

A. Saxes. 1 2 *sotto voce*  
*pp*

T. Sax.

Bar. Sax. *p*

62 Solo only grad. cresc.

Tpts. 1 2 3 4 *p*

Hns. 1 2 3 4

Tbns. 1 2 3 4 *p*

Euph. *p*

Tuba *p*

Str. Bass *p*

Harp

Mlt. Perc. 1 *Tamb.*

Mlt. Perc. 2 *p*

Timp. *p*

Perc. 1 *p*

Perc. 2

Solo Cor.

Picc.

Fls. 1  
2

Obs. 1  
2

E.H.

Bsns. 1  
2

Cbsn.

Es Sop. Cl.

Cl. 1  
2  
3

B. Cl/  
Cb. Cl.

A. Sax. 1  
2

T. Sax.

Bar. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2



cresc. (solo only)

Solo Cor.

Picc. (To Picc.)

Fis. 1/2

Obs. 1/2

E.H.

Bsns. 1/2

Cbsn.

E♭ Sop. Cl.

Cl. 1/2/3

B. Cl/ Cb. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3/4

Hns. 1/2/3/4

Tbns. 1/2/3/4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

cresc. (solo only)

*p* *mf*

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78

Solo Cor.

Picc.

Fls. 1  
2

Obs. 1  
2

E.H.

Bsns. 1  
2

Cbsn.

E♭ Sop. Cl.

Cl. 1  
2  
3

B. Cl/  
Cb. Cl.

A. Sax. 1  
2

T. Sax.

Bar. Sax.

78

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Solo Cor.

Picc.

Fls. 1  
2

Obs. 1  
2

E.H.

Bsns. 1  
2

Cbsn.

E♭ Sop. Cl.

Cl. 1  
2  
3

B. Cl/  
Cb. Cl.

A. Saxes. 1  
2

T. Sax.

Bar. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2



Solo Cor.

Picc.

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

E♭ Sop. Cl.

Cl. 1 2 3

B. Cl./ Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

94 Var. 1 ♩ = 112-118

Solo Cor.

Picc.

Fls. 1/2

Obs. 1/2

E.H.

Bsns. 1/2

Cbsn.

E♭ Sop. Cl.

Cl. 1/2/3 *mf*

B. Cl/ Cb. Cl. *mf*

A. Saxes. 1/2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

94 Var. 1 ♩ = 112-118

Tpts. 1/2/3/4

Hns. 1/2/3/4 *mf*

Tbns. 1/2/3/4

Euph. *mf*

Tuba *mf*

Str. Bass *mf* *Pizz.*

Harp *mf*

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Solo Cor.

Picc.

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

E♭ Sop. Cl.

Cls. 1 2 3

B. Cl./Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2



103

Solo Cor.  
 Picc.  
 Fls. 1 2  
 Obs. 1 2  
 E.H.  
 Bsns. 1 2  
 Cbsn.  
 Eb Sop. Cl.  
 Cls. 1 2 3  
 B. Cl/ Cb. Cl.  
 A. Saxes. 1 2  
 T. Sax.  
 Bar. Sax.  
 Tpts. 1 2 3 4  
 Hns. 1 2 3 4  
 Tbns. 1 2 3 4  
 Euph.  
 Tuba  
 Str. Bass  
 Harp  
 Mlt. Perc. 1  
 Mlt. Perc. 2  
 Timp.  
 Perc. 1  
 Perc. 2

*mf*

103

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Solo Cor.

Picc.

Fls. 1  
2

Obs. 1  
2

E.H.

Bsns. 1  
2

Cbsn.

Ev. Sop. Cl.

Cl. 1  
2  
3

B. Cl/  
Cb. Cl.

A. Saxes. 1  
2

T. Sax.

Bar. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Solo Cor.

Picc. *f* (To Flute)

Fls. 1 2 *f*

Obs. 1 2 *f*

E.H.

Bsns. 1 2 *f* *a2*

Cbsn.

E♭ Sop. Cl. *f*

Cl. 1 *f* *mf*

2 3 *f*

B. Cl./ Cb. Cl. *f* *a2* -Cb. Cl. *mf*

A. Sax. 1 2 *f* *mf*

T. Sax. *f*

Bar. Sax. *f* *mf*

112

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4 *mf*

Euph. *mf*

Tabla (Str. Bass) *mf*

Str. Bass *mf*

Harp *mf* A, F#

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

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rubato  
(ad lib.)

(A tempo)

Solo Cor.

Picc.

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

E♭ Sop. Cl.

Cl. 1 2 3

B. Cl/ Cb. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

mf

mf

rubato (ad lib.)

(A tempo)

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Solo Cor.

Picc.

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

E♭ Sop. Cl.

Cl. 1 2 3

B. Cl/ Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

121

mf

f

a2

Play

38388S

118

119

120

121

rubato  
(ad lib.)

(A tempo)

The image shows a page of a musical score for orchestra and solo cor. The page is numbered 38 at the top left. The score is for measures 122, 123, 124, and 125. The instruments listed on the left side of the score are: Solo Cor., Picc., Fls. (1 and 2), Obs. (1 and 2), E.H., Bsns. (1 and 2), Cbsn., Eb Sop. Cl., Cls. (1, 2, 3), B. Cl./Cb. Cl., A. Saxes. (1 and 2), T. Sax., Bar. Sax., Tpts. (1, 2, 3, 4), Hns. (1, 2, 3, 4), Tbns. (1, 2, 3, 4), Euph., Tuba, Str. Bass, Harp, Mlt. Perc. 1, Mlt. Perc. 2, Timp., Perc. 1, and Perc. 2. The Solo Cor. part has a melodic line with triplets in measures 122 and 123, followed by a rubato section in measure 124 and a return to A tempo in measure 125. The woodwind and brass parts have various rhythmic patterns, including eighth and sixteenth notes. The string parts are mostly sustained chords or simple rhythmic patterns. The harp part has a flowing accompaniment. The percussion parts are mostly rests. A large red watermark is overlaid diagonally across the score, reading "PREVIEW Only Legal Use Requires Purchase". The tempo markings "rubato (ad lib.)" and "(A tempo)" are placed above the Solo Cor. staff. The dynamic marking "mf" is placed below the Solo Cor. staff in measures 124 and 125.

Solo Cor.

Picc.

Fls. 1/2

Obs. 1/2

E.H.

Bsns. 1/2

Cbsn.

E♭ Sop. Cl.

Cl. 1/2/3

B. Cl./Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3/4

Hns. 1/2/3/4

Tbns. 1/2/3/4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

130 Poco meno mosso (♩ = 88-92)

Solo Cor. *mf* *ten.*

Picc. *mf* *p*

Fls. 1 2 *mf* *p*

Obs. 1 2 *mf* *p*

E.H. *mf* *p*

Bsns. 1 2 *mf* *p*

Cbsn. *mf* *p*

E♭ Sop. Cl. *mf* *p*

Cl. 1 2 3 *mf* *p*

B. Cl/ Cb. Cl. *mf* *p*

A. Saxes. 1 2 *mf* *p*

T. Sax. *mf* *p*

Bar. Sax. *mf* *p*

130 Poco meno mosso (♩ = 88-92)

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4 *mf* *p*

Euph. *mf* *p*

Tuba *mf* *p*

Str. Bass *mf* *p*

Arco *mf* *p*

Harp *mf* *p*

Mlt. Perc. 1 *mf* *p*

Mlt. Perc. 2 *mf* *p*

Timp. *mf* *p*

Perc. 1 *mf* *p*

Perc. 2 *mf* *p*



Solo Cor.  
Picc.  
Fls. 1  
2  
Obs. 1  
2  
E.H.  
Bsns. 1  
2  
Cbsn.  
E♭ Sop. Cl.  
Cls. 1  
2  
3  
B. Cl/  
Cb. Cl.  
A. Saxes. 1  
2  
T. Sax.  
Bar. Sax.  
Tpts. 1  
2  
3  
4  
Hns. 1  
2  
3  
4  
Tbns. 1  
2  
3  
4  
Euph.  
Tuba  
Str. Bass  
Harp  
Mlt. Perc. 1  
Mlt. Perc. 2  
Timp.  
Perc. 1  
Perc. 2

Solo Cor.

Picc. (To Picc.) (2nd time)

Fls. 1/2

Obs. 1/2

E.H.

Bsns. 1/2

Cbsn.

E♭ Sop. Cl.

Cl. 1/2/3

B. Cl/ Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3/4

Hns. 1/2/3/4

Tbns. 1/2/3/4

Euph.

Tuba

Str. Bass

Harp B♭

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1 *p*

Perc. 2



146 (♩ = ca. 88)

Solo Cor.

Picc.

Fls. 1/2

Obs. 1/2

E.H.

Bsns. 1/2

Cbsn.

E♭ Sop. Cl.

Cls. 1/2/3

B. Cl/ Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

146 (♩ = ca. 88)

Tpts. 1/2/3/4

Hns. 1/2/3/4

Tbns. 1/2/3/4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Solo Cor.

Picc.

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

E♭ Sop. Cl.

Cl. 1 2 3

B. Cl/ Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Moderato (♩ = 100)

rit.

Solo Cor.

Picc.

Fls. 1/2

Obs. 1/2

E.H.

Bsns. 1/2 *a2*

Cbsn. *mf*

Es Sop. Cl.

Cls. 1/2/3 *mf*

B. Cl/ Ch. Cl. *mf*

A. Saxes. 1/2 *a2* *mf*

T. Sax. *mf*

Bar. Sax. *mf*

rit.

Moderato (♩ = 100)

Tpts. 1/2/3/4

Hns. 1/2/3/4 *a2* *mf*

Tbns. 1/2/3/4 *a2*

Euph. *mf*

Tuba *mf*

Str. Bass *Pizz.* *mf*

Harp *mf*

Mlt. Perc. 1

Mlt. Perc. 2

Timp. *mf*

Perc. 1

Perc. 2

Solo Cor.

Picc.

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

E♭ Sop. Cl.

Cl. 1 2 3

B. Cl/ Cb. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Musical score for orchestra and solo instruments. The score is marked with a large red watermark: "PREVIEW ONLY - Legal Use Requires Purchase".

Instrument parts include:

- Solo Cor.
- Picc.
- Fls. (1, 2)
- Obs. (1, 2)
- E.H.
- Bsns. (1, 2)
- Cbsn.
- E♭ Sop. Cl.
- Cls. (1, 2, 3)
- B. Cl./Cb. Cl.
- A. Saxes. (1, 2)
- T. Sax.
- Bar. Sax.
- Tpts. (1, 2, 3, 4)
- Hns. (1, 2, 3, 4)
- Tbns. (1, 2, 3, 4)
- Euph.
- Tuba
- Str. Bass
- Harp
- Mlt. Perc. 1
- Mlt. Perc. 2
- Timp.
- Perc. 1
- Perc. 2

Dynamic markings include *f*, *mf*, and *a2*. The score is divided into measures 162, 163, 164, and 165.



167

Solo Cor.

Picc.

Fls. 1/2

Obs. 1/2

E.H.

Bsns. 1/2

Cbsn.

E♭ Sop. Cl.

Cl. 1/2/3

B. Cl./Ch. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

*mf*

167

Tpts. 1/2/3/4

Hns. 1/2/3/4

Tbns. 1/2/3/4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

*mf*

F#, A#



a piacere

A tempo

Solo Cor.

Picc.

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

E♭ Sop. Cl.

Cl. 1 2 3

B. Cl/ Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

a piacere

A tempo

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

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Solo Cor.

Picc.

Fls. 1  
2

Obs. 1  
2

E.H.

Bsns. 1  
2

Cbsn.

E♭ Sop. Cl.

Cl. 1  
2  
3

B. Cl/  
Cb. Cl.

A. Saxes. 1  
2

T. Sax.

Bar. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

a piacere

A tempo

Solo Cor.

Picc.

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

E♭ Sop. Cl.

Cl. 1 2 3

B. Cl/ Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Open

Open

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Solo Cor.

Picc.

Fls. 1/2

Obs. 1/2

E.H.

Bsns. 1/2

Cbsn.

E♭ Sop. Cl.

Cls. 1/2/3

B. Cl./Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

*f*, *mf*

185 (♩ = ca. 112)

(To Cup mute)

(To Cup mute)

1/2

3/4

Hns. 1/2/3/4

1/2

3/4

Tbns.

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

*f*, *mf*, *4°*

Tamb.

Solo Cor.

Picc.

Fls. 1  
2

Obs. 1  
2

E.H.

Bsns. 1  
2

Cbsn.

Es Sop. Cl.

Cl. 1  
2  
3

B. Cl/  
Cb. Cl.

A. Saxes. 1  
2

T. Sax.

Bar. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Cup mute (To St. mute)

*mf*

Solo Cor.

Picc.

Fls. 1  
2

Obs. 1  
2

E.H.

Bsns. 1  
2

Cbsn.

E♭ Sop. Cl.

Cl. 1  
2  
3

B. Cl/  
Cb. Cl.

A. Saxes. 1  
2

T. Sax.

Bar. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

*mf*

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Solo Cor.

Picc.

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

E♭ Sop. Cl.

Cl. 1 2 3

B. Cl./Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Thumb roll

+2<sup>o</sup>

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201

Musical score for various instruments including Solo Cor., Picc., Fls. (1/2), Obs. (1/2), E.H., Bsns. (1/2), Cbsn., Es Sop. Cl., Cls. (1/2/3), B. Cl./Cb. Cl., A. Saxes. (1/2), T. Sax., Bar. Sax., Tpts. (1/2/3/4), Hns. (1/2/3/4), Tbns. (1/2/3/4), Euph., Tuba, Str. Bass, Harp, Mlt. Perc. 1, Mlt. Perc. 2, Timp., Perc. 1, and Perc. 2. The score includes dynamic markings such as *mf* and *f*, and performance instructions like *a2* and *St. mute*.

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Solo Cor.

Picc.

Fls. 1/2

Obs. 1/2

E.H.

Bsns. 1/2

Cbsn.

Es Sop. Cl.

Cls. 1/2/3

B. Cl/ Cb. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3/4

Hns. 1/2/3/4

Tbns. 1/2/3/4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2 (Thumb)

Timp.

Perc. 1

Perc. 2

Solo Cor.

Picc.

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

E♭ Sop. Cl.

Cl. 1 2 3

B. Cl/ Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Pizz.

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Solo Cor.

Picc.

Fls. 1 2

Obs. 1 2

E.H.

Bsns. 1 2

Cbsn.

E♭ Sop. Cl.

Cls. 1 2 3

B. Cl/ Cb. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3 4

Hns. 1 2 3 4

Tbns. 1 2 3 4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Open *mf*

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Solo Cor.  
Picc.  
Fls. 1 2  
Obs. 1 2  
E.H.  
Bsns. 1 2  
Cbsn.  
Eb Sop. Cl.  
Cls. 1 2 3  
B. Cl./Cb. Cl.  
A. Saxes. 1 2  
T. Sax.  
Bar. Sax.  
Tpts. 1 2 3 4  
Hns. 1 2 3 4  
Tbns. 1 2 3 4  
Euph.  
Tuba  
Str. Bass  
Harp  
Mlt. Perc. 1  
Mlt. Perc. 2  
Timp.  
Perc. 1  
Perc. 2

*mf p mf*

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Cadenza 2, ad lib.

The musical score is arranged in a standard orchestral layout. The Solo Cor. part is written in treble clef with a melodic line. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Bassoons (1 and 2), and Contrabassoon. The brass section includes E♭ Soprano Clarinet, Clarinets (1, 2, and 3), Bass Clarinet/Contrabass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, 3, and 4), Horns (1, 2, 3, and 4), Trombones (1, 2, 3, and 4), Euphonium, and Tuba. The string section includes String Bass. The percussion section includes Multiple Percussion 1 and 2, Timpani, and two other Percussion parts. Dynamics such as *mf*, *p*, and *fz* are used throughout. A large red watermark 'Preview Only' is overlaid diagonally across the score.

A musical staff in treble clef with a key signature of one flat. A long slur covers a series of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes, with some eighth notes in the middle.

A musical staff in treble clef with a key signature of one flat. A long slur covers a series of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes, with some eighth notes in the middle.

Optional

A musical staff in treble clef with a key signature of one flat. It starts with a dashed line above the staff. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are mostly quarter notes, with some eighth notes in the middle. The final part of the staff shows a triplet of notes: C4, B4, A4, followed by a fermata. Below the triplet is the number '3'. The text '8va lower ad lib.' is written below the staff.

8va lower  
ad lib.

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Solo Cor.

Picc.

Fls. 1  
2

Obs. 1  
2

E.H.

Bsns. 1  
2

Cbsn.

E♭ Sop. Cl.

Cl. 1  
2  
3

B. Cl/  
Cb. Cl.

A. Saxes. 1  
2

T. Sax.

Bar. Sax.

Tpts. 1  
2  
3  
4

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3  
4

Euph.

Tuba

Str. Bass

Harp

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

68

68

68

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(Shake roll)

On cutoff Choke