



Dedicated to the Spanish Fort Concert Band, Leslie Stover, Director

The Last Battle

RALPH FORD

INSTRUMENTATION

- | | | |
|--------------------------------|---|--|
| 1 Conductor | 3 2nd B \flat Trumpet | 1 Percussion III (Congas) |
| 3 1st C Flute | 3 3rd B \flat Trumpet | 2 Percussion IV (Cabasa, Beaded Gourd) |
| 3 2nd C Flute | 2 1st Horn in F | |
| 2 Oboe | 2 2nd Horn in F | WORLD PARTS |
| 3 1st B \flat Clarinet | 2 1st Trombone | <i>Available for download from</i> |
| 3 2nd B \flat Clarinet | 2 2nd Trombone | www.alfred.com/worldparts |
| 3 3rd B \flat Clarinet | 2 Baritone | 1st Horn in E \flat |
| 1 E \flat Alto Clarinet | 1 Baritone Treble Clef | 2nd Horn in E \flat |
| 2 B \flat Bass Clarinet | 4 Tuba | 1st Trombone in B \flat Bass Clef |
| 2 Bassoon | 3 Mallet Percussion
(Xylophone, Marimba, Vibraphone) | 2nd Trombone in B \flat Bass Clef |
| 2 1st E \flat Alto Saxophone | 1 Timpani | 1st Trombone in B \flat Treble Clef |
| 2 2nd E \flat Alto Saxophone | 3 Percussion I
(Snare Drum, Bass Drum, Hi-Hat Cymbals) | 2nd Trombone in B \flat Treble Clef |
| 1 B \flat Tenor Saxophone | 3 Percussion II
(Crash Cymbals, Suspended Cymbal, Wind Chimes) | Baritone in B \flat Bass Clef |
| 1 E \flat Baritone Saxophone | | Tuba in E \flat Bass Clef |
| 3 1st B \flat Trumpet | | Tuba in E \flat Treble Clef |
| | | Tuba in B \flat Bass Clef |
| | | Tuba in B \flat Treble Clef |

PROGRAM NOTES

Several factors in the late summer and fall of 1864 affected the decline of the Confederate States of America. The losses of the Confederacy grew with time from that point. Grant's siege on Richmond and Petersburg in Virginia; Sherman's capture of Atlanta and his march through Georgia; Admiral Farragut's victory in Mobile Bay; and the defeat of the army of Tennessee under Hood led to the downfall of the Confederacy in 1865.

Admiral Farragut's success in the Battle of Mobile Bay in August of 1864 led to the capture of Fort Morgan and Fort Gaines at the entrance to the bay. Mobile was considered one of the major targets of the Civil War, but fear of its strong fortifications around the City and a need for troop strength elsewhere delayed advancing on Mobile.

It was not until the spring of 1865 that Gen. Ulysses S. Grant made troops available to Gen. E. R. S. Canby to commence the Mobile Campaign. Their strategy was to attack Mobile from the eastern shore of Mobile Bay, defusing the protective forts of Spanish Fort and Blakely, four miles north, on the east side of the Tensaw River. The next steps toward Mobile were to knock down the marshland batteries of Fort Huger and Fort Tracy and then move across the Tensaw and Mobile rivers into the city. Gen. William Tecumseh Sherman suggested this easterly route in a letter to Canby.

On its western side, three lines of fortifications mounting 300 heavy artillery pieces surrounded Mobile. Water approaches to Mobile were defended by a series of underwater obstructions and island and shore batteries on the east. It was said to be the most heavily fortified city in the Confederacy.

After the disastrous defeat of the Confederate Army of Tennessee in the fall of 1864, a remnant of that army was sent to strengthen the Mobile defenses, increasing its garrison to almost 10,000 troops. Commanding the Confederate District of the Gulf from Mobile was Gen. Dabney H. Maury, like Canby, a West Point graduate.

Both the Union and the Confederate soldiers who fought at Spanish Fort and Blakely were veterans of almost every major battle that took place in the lower Mississippi River Valley. Canby's movement against Mobile was a two-pronged attack. One column was to advance from the lower part of Mobile Bay to invest Spanish Fort. The second column was to progress from Pensacola and center their efforts on Blakely.

Union troops of the first column were assembled by Gen. Canby at Dauphin Island to the west and to Mobile Point on the east of the entrance to Mobile Bay. These forces moved in a 32,000-man column from Fort Gaines by steamboats and over land from Fort Morgan to Fish River in lower Baldwin County and on March 17 moved up the eastern shore of Mobile Bay in a joint movement of land and water. A force of light draft ironclad monitors stood offshore accompanying Canby's column as it moved northward toward the head of Mobile Bay. Both the land and naval columns arrived at the vicinity of Spanish Fort March 27.

Spanish Fort occupied the area north of present-day U.S. Hwy. 31 and west of State Hwy. 225. It had two major artillery fortifications that overlooked the river. On the land side, these two forts were protected by an infantry and light artillery earthwork two miles in length that was incomplete on its northern end. Three thousand five hundred veteran infantry and artillery troops garrisoned Spanish Fort. The area is now a real estate and commercial development.

On arrival at Spanish Fort, Canby's troops began a 13-day siege. By April 8 the incomplete Confederate line was breached and the garrison withdrawn, with the Confederates escaping by riverboats to Mobile. Loss was estimated to be 250 soldiers.

The second column of 13,000 Union soldiers commanded by Gen. Frederick Steele moved out from Pensacola March 20 with instructions to take Fort Blakely from the rear. It moved northward, deceptively, to appear as if heading toward Montgomery Alabama. At the railroad track at Pollard, Alabama, 50 miles north of Pensacola, it turned west toward the Tensaw River and then moved south to invest Blakely. A Union cavalry brigade from the Pensacola column overran an outpost of Confederate infantry at Blakely the afternoon of April 1. The next day, April 2, heavy skirmishing commenced as the Union infantry and light artillery moved into position opposite the Blakely fortifications.

Fort Blakely was a formidable entrenchment built of nine connected earthen artillery redoubts mounting 41 artillery pieces. It was protected by several ironclad vessels of the Confederate Navy.

After Spanish Fort fell April 8, the Union troops attacked simultaneously the three miles of Blakely breastwork at 5:30 p.m. April 9, 1865. The strength of the 16,000 Union soldiers overpowered Blakely's near 4,000 contingent. From Blakely, overall some 3,400 soldiers were taken as prisoners of war to Ship Island, 250 died in battle, and some 200 escaped via the waterways.

The fall of Fort Blakely signaled to Maury in Mobile to begin evacuation of the remaining Confederate troops in the city. April 12, Mobile was declared an open city and the remaining Confederate garrison retreated with the intention of joining the remains of the Army of Tennessee, then in North Carolina. The surrender of the Army of Tennessee to Sherman April 26 prevented that option, and surrender of the Mobile garrison took place May 5, 1865, in Citronelle, Alabama. This small force out of Mobile was the last Confederate army to surrender east of the Mississippi river. The surrender of the Confederate forces in Texas took place later in June of 1865. The May 27, 1865 issue of *Harper's Weekly*, reporting on the Battle of Blakely, stated, "Probably the last charge of this war, it was as gallant as any on record."

It has long been accepted by the news media and general public that the American Civil War ended April 9, 1865, with the surrender of Gen. Robert E. Lee's army of Northern Virginia to Gen. Ulysses S. Grant. Civil War research has shown that the Battle of Blakely was the last major battle of the Civil War, occurring six hours after Lee surrendered at Appomattox.

NOTES TO THE CONDUCTOR

"The Last Battle" is a musical depiction of the final siege of the Civil War at Fort Blakely and Spanish Fort, Alabama. Composed for the concert band, the piece employs the use of dissonant harmonies as well as aleatoric (random) compositional techniques in addition to conventional melodic and harmonic content. The opening tempo should be performed furiously at no less than 160 bpm. The reflective section beginning at measure 74 (marked "mysteriously") features solos for flute, clarinet, and alto saxophone. The piece ends with a powerful concluding statement that must be played with great intensity. I hope you, your students, and your audiences enjoy "The Last Battle."

Ralph Ford

CONDUCTOR

Dedicated to the Spanish Fort Concert Band, Leslie Stover, Director

THE LAST BATTLE

By RALPH FORD

With fury! $\text{♩} = 160-172$

The musical score is arranged in systems for various instruments. The woodwind section includes C Flutes (1 and 2), Oboe, B♭ Clarinets (1 and 2), E♭ Alto Clarinet, B♭ Bass Clarinet, and Bassoon. The saxophone section includes E♭ Alto Saxophones (1 and 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes B♭ Trumpets (1, 2, and 3), Horns in F (1 and 2), Trombones (1 and 2), Baritone, and Tuba. The percussion section includes Mallet Percussion (Xylophone, Marimba, Vibraphone), Timpani, Percussion I (Snare Drum, Bass Drum, Hi-Hat Cymbals), Percussion II (Crash Cymbals, Suspended Cymbal, Wind Chimes), Percussion III (Congas), and Percussion IV (Cabasa, Beaded Gourd). The score includes dynamic markings such as *ff*, *fz*, *sim.*, and *mp*, and articulation marks like accents and slurs. A large red watermark 'Preview Use Requires Purchase' is overlaid diagonally across the score.

© 2003 BELWIN-MILLS PUBLISHING CORP.

All Rights Assigned to and Controlled by ALFRED MUSIC PUBLISHING CO., INC.
All Rights Reserved. Printed in USA.

BDM03029C

This musical score is for a symphony orchestra and percussion ensemble. The instruments listed on the left are:

- Fls. (Flutes) 1 and 2
- Ob. (Oboe)
- Cls. (Clarinets) 1, 2, and 3
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- A. Saxes (Alto Saxophones) 1 and 2
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. (Trumpets) 1, 2, and 3
- Hns. (Horns) 1 and 2
- Tbns. (Trombones) 1 and 2
- Bar. (Baritone)
- Tuba
- Mlt. Perc. (Multiple Percussion)
- Timp. (Timpani)
- Perc. I, II, III, and IV (Percussion I-IV)
- Cabasa
- Beaded Gourde

The score is written in 4/4 time and features a variety of musical notations, including dynamics such as *sfz*, *ff*, *mf*, *mp*, *fz*, and *fp*. A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the page.

This musical score is for a conductor, spanning measures 19 to 24. It includes parts for various instruments:

- Fls. (Flutes):** Two staves (1 and 2), mostly silent.
- Ob. (Oboe):** One staff, mostly silent.
- Cls. (Clarinets):** Three staves (1, 2, 3), mostly silent.
- A. Cl. (Alto Clarinet):** One staff with active melodic lines.
- B. Cl. (Bass Clarinet):** One staff with active melodic lines.
- Bsn. (Bassoon):** One staff with active melodic lines.
- A. Saxes (Alto Saxophones):** Two staves (1 and 2), mostly silent.
- T. Sax. (Tenor Saxophone):** One staff with active melodic lines.
- Bar. Sax. (Baritone Saxophone):** One staff with active melodic lines.
- Tpts. (Trumpets):** Three staves (1, 2, 3), mostly silent.
- Hns. (Horns):** Two staves (1 and 2), mostly silent.
- Tbns. (Tenor Trombones):** Two staves (1 and 2), mostly silent.
- Bar. Tuba (Baritone Tuba):** One staff with active melodic lines.
- Mlt. Perc. (Multiple Percussion):** One staff with active rhythmic patterns.
- Timp. (Timpani):** One staff with active rhythmic patterns.
- Perc. I, II, III, IV (Percussion I-IV):** Four staves with active rhythmic patterns.

The score includes dynamic markings such as *sim.* (sforzando) and a large red watermark reading "Preview Only! Legal Use Requires Purchase".

1 Fls. *mp*

2 Fls. *mp*

Ob.

1 Cls.

2 Cls.

3 Cls.

A. Cl.

B. Cl.

Bsn.

1 A. Saxs.

2 A. Saxs.

T. Sax.

Bar. Sax.

1 Tpts. *St. mute* *fz*

2 Tpts.

3 Tpts.

1 Hns. *Stopped* *fz*

2 Hns.

1 Tbps. *St. mute* *fz*

2 Tbps.

Bar.

Tuba

Mlt. Perc.

Timp. *mp*

Perc. I

Perc. II *pp* *mf*

Perc. III

Perc. IV

start trill slowly then accel.

Conductor - 6

34

1
Fls.
2
Ob.

start trill slowly then accel.

mf

1
Cls.
2
3
A. Cl.
B. Cl.
Bsn.

fz

mf

1
A. Saxes
2
T. Sax.
Bar. Sax.

Cue: Cl. 2

Cue: Cl. 3

34

1
Tpts.
2
3
Hns.
2

fz

1
Tbns.
2
Bar.
Tuba

fz

Mlt. Perc.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV

mf

pp

mf

Fls.

Ob.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

Bsn.

A. Saxes

2

T. Sax.

Bar. Sax.

1

Tpts.

2

3

Hns.

2

Tbns.

2

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Play

Open

Open

Open

to Xyl.

pp

This page contains the conductor's score for measures 43 through 47. The score is arranged in a standard orchestral layout with the following parts and staves:

- Flutes (Fls.):** Staves 1 and 2. Measure 46 includes the instruction *stacc.*
- Oboes (Ob.):** Staves 1 and 2. Measure 46 includes the instruction *stacc.*
- Clarinets (Cls.):** Staves 1, 2, and 3. Measure 46 includes the instruction *stacc.*
- Alto Clarinet (A. Cl.):** Staff 1.
- Bass Clarinet (B. Cl.):** Staff 1.
- Bassoon (Bsn.):** Staff 1.
- Alto Saxophones (A. Saxes):** Staves 1 and 2.
- Tenor Saxophone (T. Sax.):** Staff 1.
- Baritone Saxophone (Bar. Sax.):** Staff 1.
- Trumpets (Tpts.):** Staves 1, 2, and 3.
- Horns (Hns.):** Staves 1 and 2.
- Trombones (Tbns.):** Staves 1 and 2.
- Baritone (Bar.):** Staff 1.
- Tuba:** Staff 1.
- Mallet Percussion (Mlt. Perc.):** Staff 1. Measure 46 includes the instruction *Xyl.*
- Timpani (Timp.):** Staff 1.
- Percussion I (Perc. I):** Staff 1.
- Percussion II (Perc. II):** Staff 1.
- Percussion III (Perc. III):** Staff 1.
- Percussion IV (Perc. IV):** Staff 1.

The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page.

58

This page contains the conductor's score for measures 54 through 59. The score is organized into systems for various instruments. The woodwind section includes Flutes (Fls.), Oboe (Ob.), Clarinets (Cls.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The saxophone section includes Alto Saxophones (A. Saxes), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Baritone Tuba (Bar. Tuba), and Mellophone (Mlt. Perc.). The percussion section includes Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), and Percussion IV (Perc. IV). The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and various rhythmic figures in the percussion. A large red watermark reading 'Preview Use Requires Purchase' is overlaid diagonally across the page. The measure numbers 54, 55, 56, 57, 58, and 59 are printed at the bottom of the page.

This page contains the conductor's score for measures 60 through 65. The score is written for a full symphony orchestra and includes the following parts:

- Fls. (Flutes):** 1 and 2 parts, marked *mf* and *sfz*.
- Ob. (Oboe):** 1 part, marked *mf* and *sfz*.
- Cls. (Clarinets):** 1, 2, and 3 parts, marked *mf* and *sfz*.
- A. Cl. (Alto Clarinet):** 1 part, marked *mf* and *sfz*.
- B. Cl. (Bass Clarinet):** 1 part, marked *mf* and *sfz*.
- Bsn. (Bassoon):** 1 part, marked *mf* and *sfz*.
- A. Saxes (Alto Saxophones):** 1 and 2 parts, marked *mf* and *sfz*.
- T. Sax. (Tenor Saxophone):** 1 part, marked *mf* and *sfz*.
- Bar. Sax. (Baritone Saxophone):** 1 part, marked *mf* and *sfz*.
- Tpts. (Trumpets):** 1, 2, and 3 parts, marked *mf* and *sfz*.
- Hns. (Horns):** 1 and 2 parts, marked *mf* and *sfz*.
- Tbns. (Tenor Trombones):** 1 and 2 parts, marked *mf* and *sfz*.
- Bar. (Baritone Trombone):** 1 part, marked *mf* and *sfz*.
- Tuba:** 1 part, marked *mf* and *sfz*.
- Mlt. Perc. (Multiple Percussion):** 1 part, marked *mf* and *sfz*.
- Timp. (Timpani):** 1 part, marked *mf* and *sfz*.
- Perc. I, II, III, IV (Percussion I-IV):** 4 parts, marked *pp* and *mf*.

The score includes dynamic markings such as *mf* (mezzo-forte), *sfz* (sforzando), and *pp* (pianissimo). The music is in 4/4 time and features a variety of rhythmic patterns and articulations. A large red watermark reading "Preview Requires Purchase" is overlaid on the score.

74 Mysteriously $\text{♩} = 72$

Fls. 1 2

Ob. 1 2

Cls. 1 2 3

A. Cl. 1 2

B. Cl. 1 2

Bsn. 1 2

A. Saxes 1 2

T. Sax. 1 2

Bar. Sax. 1 2

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2

Bar. 1 2

Tuba 1 2

Mlt. Perc. 1 2 3 4

Timp. 1 2

Perc. I 1 2

Perc. II 1 2

Perc. III 1 2

Perc. IV 1 2

72 73 74 75 76 77

molto rit.

mp

Solo "bluesy"

p

Solo

mp 3

pedal ad lib. (slowly)

Wind Ch. (ad lib)

BDM03029C

Solo

82 Tempo I

Fls. 1 *mp* 3 *pp*

Ob.

Cls. 1 *pp* tutti *p*

2 *p*

3 *p*

A. Cl. *p*

B. Cl. *pp*

Bsn. *pp*

A. Saxes 1 *pp*

2

T. Sax.

Bar. Sax.

82 Tempo I

Tpts. 1

2

3

Hns. 1

2

Tbns. 1

2

Bar.

Tuba *pp*

Mlt. Perc.

Timp. *pp* pedal *ad lib.* (slowly) *ppp*

Perc. I

Perc. II Susp. Cym. w/metal scraper

Perc. III

Perc. IV *p*

Fls. 1, 2

Ob.

Cls. 1, 2, 3

A. Cl.

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpts. 1, 2, 3

Hns. 1, 2

Tbns. 1, 2

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

tutti

p

mp

Cue: Hn. 1

Cue: Hn. 2

p

Mrb.

tutti div.

Fls. 1, 2
Ob.
Cls. 1, 2, 3
A. Cl.
B. Cl.
Bsn.
A. Saxes 1, 2
T. Sax.
Bar. Sax. (Cue: B. Cl.)
Tpts. 1, 2, 3
Hns. 1, 2
Tbns. 1, 2
Bar.
Tuba
Mlt. Perc. (Cue: Hn. 1)
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Vibes
Mrb.

mp, mf, mp

Play

This page contains a conductor's score for a full orchestra, spanning measures 95 to 99. The instruments are arranged in the following order from top to bottom:

- Flutes:** Fls. 1 and 2
- Oboes:** Ob.
- Clarinets:** Cls. 1, 2, 3
- Alto Clarinet:** A. Cl.
- Bass Clarinet:** B. Cl.
- Bassoon:** Bsn.
- Saxophones:** A. Saxes 1, 2; T. Sax.; Bar. Sax.
- Trumpets:** Tpts. 1, 2, 3
- Horns:** Hns. 1, 2
- Trombones:** Tbns. 1, 2
- Baritone and Tuba:** Bar. Tuba
- Percussion:** Mlt. Perc., Timp., Perc. I, Perc. II, Perc. III, Perc. IV

The score includes various dynamic markings such as *sfz*, *mf*, and *mp*. A rehearsal mark **98** is present at the beginning of measure 98. A **Play** instruction is placed above the Baritone Saxophone staff in measure 98. A **Cue: Bsn.** instruction is placed above the Bassoon staff in measure 98. A **both** instruction is placed above the Mlt. Perc. staff in measure 97. A **Susp. Cym.** instruction with an *mp* dynamic marking is placed above Perc. II in measure 97. A large red watermark reading "Preview Use Requires Purchase" is overlaid diagonally across the entire page.

This page of a musical score, labeled 'Conductor - 18', contains staves for various instruments. The woodwind section includes Flutes (Fls.), Oboes (Ob.), Clarinets (Cls.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophones (A. Saxes), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Baritone (Bar.), and Tuba. The percussion section includes Milt. Perc., Timp., Perc. I, Perc. II, Perc. III, and Perc. IV. The score features dynamic markings such as *mf*, *fz*, *sim.*, and *ppp*, and performance instructions like 'St. mute'. A large red watermark 'Legal Use Requires Purchase' is overlaid on the score.

106

106

Fis. 1

Fis. 2

Ob. 1

Ob. 2

Ob. 3

Cls. 1

Cls. 2

Cls. 3

A. Cl.

B. Cl.

Bsn.

A. Saxes 1

A. Saxes 2

T. Sax.

Bar. Sax.

106

106

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Bar. Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

114

Fls. 1 *sfz* *f* *stacc.*

Fls. 2 *sfz* *f* *stacc.*

Ob. *sfz* *f* *stacc.*

Cls. 1 *sfz* *f* *stacc.*

Cls. 2 *sfz* *f* *stacc.*

Cls. 3 *sfz* *f* *stacc.*

A. Cl. *sfz* *f* *stacc.*

B. Cl. *sfz* *f* *stacc.*

Bsn. *sfz* *f* *stacc.*

A. Saxes 1 *sfz* *f* *stacc.*

A. Saxes 2 *sfz* *f* *stacc.*

T. Sax. *sfz* *f* *stacc.*

Bar. Sax. *sfz* *f* *stacc.*

Tpts. 1 *sfz* *f* *stacc.*

Tpts. 2 *sfz* *f* *stacc.*

Tpts. 3 *sfz* *f* *stacc.*

Hns. 1 *sfz* *f* *stacc.*

Hns. 2 *sfz* *f* *stacc.*

Tbns. 1 *sfz* *f* *stacc.*

Tbns. 2 *sfz* *f* *stacc.*

Bar. Tuba *sfz* *f* *stacc.*

Mlt. Perc. *sfz* *f* *stacc.*

Timp. *sfz* *f* *stacc.*

Perc. I *sfz* *f* *stacc.*

Perc. II *mf* *pp* *f*

Perc. III *sfz* *f* *stacc.*

Perc. IV *sfz* *f* *stacc.*

add Xyl. -Mrb.



118

118

119

120

121

Fls. 1, 2

Ob.

Cls. 1, 2, 3

A. Cl.

B. Cl.

Bsn.

A. Saxes 1, 2

T. Sax.

Bar. Sax.

Tpts. 1, 2, 3

Hns. 1, 2

Tbns. 1, 2

Bar. Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

sfz, *fp*, *fz*, *sim.*, *mp*, *ff*

Tempo I

Fls. 1, 2

Ob. 1, 2

Cls. 1, 2, 3

A. Cl.

B. Cl.

Bsn.

A. Saxes 1, 2

T. Sax.

Bar. Sax.

Tpts. 1, 2, 3

Hns. 1, 2

Tbns. 1, 2

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Tempo I

molto rit.

sfz

ff

mf

fz

122 123 124 125 126 127 128 129