

Barnhouse Concert Band

A SPRINGTIME CELEBRATION

ALFRED REED

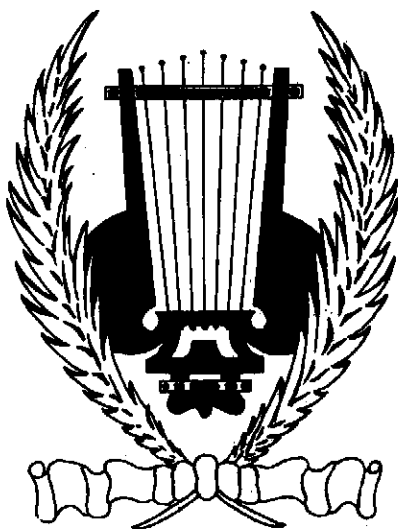
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Barnhouse Archive Edition




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PROGRAM NOTES

A Springtime Celebration

春のよろこび

Haru no Yorokobi

Commissioned by Mr. Kikuo Atarashi and the Tenri High School Band of Nara, Japan, on the occasion of the 55th anniversary of the founding of this outstanding musical performing group in 1936, **A SPRINGTIME CELEBRATION** (*Haru no Yorokobi*) represents Alfred Reed in one of his warmest and most lyrical moods, celebrating the joy of youth in that loveliest of all seasons of the year: Spring. Set in the traditional three-part overture form, the music opens with a burst of energy in the full band that soon gives way to a lilting theme in the clarinets and woodwinds, which, after being developed in mostly softer colors, rises to a climax and then seemingly dissolves into its counterpart: a long-breathed, caressing phrase that is also developed mostly in woodwind colors, rises to its own climax and then, following a transitional phrase falls away to prepare for the second main theme. This long, flowing romantic line, first heard in the unison horns and then taken up by more and more instruments as it develops, reaches a glowing climax and then it, too, fades away on a long held chord in the flutes, bringing this second section to a close. The third section begins with a return to the first main theme, gradually working up to a full restatement of the main theme, in both of its parts, developed by the full winds and brasses, culminating in a final surge of brilliant sound. . . the very essence of youth in the full flowering of its high spirits and aspirations.

The score of **A SPRINGTIME CELEBRATION** was completed in November, 1990, and the first performance of the work took place on March 20th, 1991, with the Tenri High School Band under the direction of the composer in a concert in Nara, Japan. The work is dedicated to the Tenri High School Band and its director, Mr. Kikuo Atarashi, "with great warmth and affection."

NOTE TO CONDUCTOR

Lightness and brilliance are the key objectives in obtaining the desired effect in performance of this score. Even in the heavier, climax passages the feeling of momentum and onward motion must never be lost, especially in the proper performance of the lower brass parts, so that the music never "bogs down" anywhere, even in the slower, lyrical second section, and especially not in the first and third.

The conductor is once again respectfully reminded that the effect of speed in the audience's ear is the result of clarity in the playing of each and every line, and not just a specific metronomic beat, whatever tempo it may indicate. Therefore it must once again be stressed that the tempo at which any fast-moving passage is to be taken should be carefully determined on the basis of no faster than each and every line in the musical texture can be played clearly and leanly at all times.

The conductor should not hesitate to make use of the cues and cross cues throughout the score to strengthen and support any weak lines or replace missing ones. In the transitional passage from measure 114 on, care should be taken that the imitative effects as between the percussion instruments among themselves and the rest of the group be brought out clearly for maximum effect, and the ritard in the last four measures before the beginning of the second section (at measure 129) is sufficiently prolonged to permit all of the energy of the first section, and the transition with which it ends, to die away naturally and completely before embarking on the new mood of the second. This long, flowing, lyrical passage will require great breath control and *sostenuto*, with all final notes and phrases "rounded off" rather than clipped in any way, and careful attention paid to dynamics in the various instruments and phrasing of the lines.

The return to the full restatement of the first theme, beginning at measure 181 and continuing to 202 must give the effect of a continual crescendo, both dynamically and instrumentally, so that when the first theme does finally return in its original form and key, it is as if it had emerged into brilliant sunlight once again, after groping its way through a shadowy forest. The final coda, beginning at measure 255 must be played with all possible drive and brilliance right to the last four notes. . . no let-down, no ritard, and great power.

Alfred Reed

THE COMPOSER

Composer, arranger, conductor and editor, Alfred Reed's life was intertwined with music almost from birth in New York City on January 25, 1921. His parents loved good music and made it part of their daily lives; as a result he was well acquainted with most of the standard symphonic and operatic repertoire while still in elementary school.



Beginning formal music training at the age of ten as a trumpet player, he was already playing professionally while still in high school, and shortly thereafter began the serious study of harmony and counterpoint as a prelude to composition, which had come to exercise a stronger hold on his interest and ambition than playing. After three years at the Radio Workshop in New York, he spent the next three in service during World War II, where, as a member of an Air Force Band, he became deeply interested in the concert band and its music. Following his release, he enrolled at the Juilliard School of Music to study under Vittorio Giannini, and from there, in 1948, became a staff composer and arranger with NBC and, subsequently, with ABC, where he wrote and arranged music for radio, television, record albums and films.

In 1953, Alfred Reed resumed his academic work (which had been interrupted by his leaving Juilliard for NBC) and became conductor of the Baylor Symphony Orchestra while at Baylor University in Texas. His Masters thesis was the **RHAPSODY FOR VIOLA AND ORCHESTRA**, which was to win the Luria Prize. Two years later, in 1955, he accepted the post of editor in a major music publishing firm, and for the next 11 years became deeply concerned with the problems of educational music at all levels of performance. In 1966 he left this position to join the faculty of the School of Music at the University of Miami, where he developed the first four-year Music Industry program, and in 1980, following the retirement of his old friend and colleague, Dr. Frederick Fennell, was appointed music director and conductor of the University of Miami Symphonic Wind Ensemble.

With over 200 published works in all media, many of which have been on required performance lists for over 25 years, Dr. Reed is one of the nation's most prolific and frequently performed composers. In addition to winning the Luria Prize in 1959, he has been awarded over 60 commissions. . . with more on the way! His work as a guest conductor has taken him to 49 states, Canada, Mexico, Europe, Japan, Australia and South America. He was the first "foreign" conductor to be invited to conduct and record with the world famous Tokyo Kosei Wind Orchestra, and is today the most frequently performed foreign composer in Japan.

A SPRINGTIME CELEBRATION

FULL CONDUCTOR SCORE

Alfred Reed
ASCAP

012-2357-00 Allegro brillante (♩ = c. 104)

Woodwinds: C Flutes, C Piccolo (dbl. 3rd Flute), Oboes, English Horn, Eb Clarinet, Bb Clarinets, Eb Alto Clarinet, Bb Bass Clarinet, Bb Contrabass Clarinet, Bassoons, Contrabassoon (optional), Eb Alto Saxophones, Bb Tenor Saxophone, Eb Baritone Saxophone.

Brass: F Horns, Bb Trumpets, Bb Cornets, Trombones, Baritone, Tuba.

Strings: String Bass.

Percussion: Timpani, Vibraphone, Xylophone, Bells, Pair of Cymbals, Suspended Cymbal, Tambourine, Snare Drum, Bass Drum.

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Flu. 1
2

Picc. (Piccolo play tap note)

Obs. 2

E.Hrn.

EbCl. 1
2

Cl. 2
3

A.Cl. *sempre ff*

B.Cl.

Cb.Cl.

Bass. 1
2

Chbn.

A.Sax. 1
2

T.Sax.

B.Sax.

Hns. 1
2
3
4

Tpts. 1
2
3

Corn. 2

Trbn. 1
2
3

Bar. *div. unia. f*

Tuba

St. B.

Timp. *ff Solo*

Xylo. *ff (to Vibraphone) mf*

Bells

Pr. Cym.

S.D. *stm. ff*

B.D. *ff mf*

3900

32

Fl. 1 *mf* lightly

Picc.

Obs. 1

Obs. 2

E.Hn.

E♭ Cl. *p* *mf* lightly

Cl. 1 *mf* lightly

Cl. 2 *mf* lightly

A.Cl. *Soli* *mf*

B.Cl. *Soli* *mf*

Cb.Cl. *mf*

Bsn. 1 *p* *Soli a2* *mf*

Bsn. 2

Cbn.

A.Sax.

T.Sax. *Ban.*

B.Sax. *Alto, Bass Cl., Bsns.*

32

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tpts. 1

Tpts. 2

Tpts. 3

Cor. 1 *(cup mutes)* *p*

Cor. 2

Trbn. 1

Trbn. 2

Trbn. 3

Bar. *Ban.* *Alto, Bass Cl., Bsns.*

Tube *lightly* *tim.*

St.B.

Timp.

Vibe. *(soft mallets)* *pp*

Bells *(soft mallets)* *p*

Pr.Cym.

S.D.

B.D.

3900

40

Fl. 1

Picc.

Obs.

E.Hn.

E♭Cl.

Cl. 1

Cl. 2

A.Cl.

B.Cl.

C♭.Cl.

Bass.

C♭sn.

A.Sax.

T.Sax.

B.Sax.

40

Hrn.

3.

Tpts.

Corn.

Trbs.

Bar.

Tuba

St.B.

Timp.

Vibe.

Bells

Pr.Cyms.

S.D.

B.D.

3900

Soli

p

mf

sim.

unh.

mp

Alto, Bass Cl., Bass.

B.Sax.

pp

p

448

Fl. 1 *ff* *ff* *marc.* *sim.* *ff* *ff*

Picc. *f marc.* *ff* *ff* *ff* *ff* *ff*

Obs. 1 *f marc.* *ff* *ff* *ff* *ff* *ff*

E.Ha. *f marc.* *ff* *ff* *ff* *ff* *ff*

Eb.Cl. *f marc.* *ff* *sim.* *ff* *ff* *ff*

Cl. 1 *f marc.* *ff* *sim.* *ff* *ff* *ff*

Cl. 2 *f marc.* *ff* *sim.* *ff* *ff* *ff*

Cl. 3 *f marc.* *ff* *sim.* *ff* *ff* *ff*

A.Cl. *ff* *ff* *ff* *ff* *ff* *ff*

B.Cl. *ff* *ff* *ff* *ff* *ff* *ff*

Cb.Cl. *f marc.* *sim.* *ff* *ff* *ff* *ff*

Bass. 1 *ff* *ff* *ff* *ff* *ff* *ff*

Bass. 2 *ff* *ff* *ff* *ff* *ff* *ff*

Chan. *f marc.* *sim.* *ff* *ff* *ff* *ff*

A.Sax. 1 *f marc.* *sim.* *sim.* *ff* *ff* *ff*

A.Sax. 2 *f marc.* *sim.* *sim.* *ff* *ff* *ff*

T.Sax. *f marc.* *sim.* *sim.* *ff* *ff* *ff*

B.Sax. *f marc.* *sim.* *Sim.* *ff* *ff* *ff*

449

Hrn. 1 *f marc.* *sim.* *ff* *ff* *ff* *ff*

Hrn. 2 *f marc.* *sim.* *ff* *ff* *ff* *ff*

Hrn. 3 *f marc.* *sim.* *ff* *ff* *ff* *ff*

Hrn. 4 *f marc.* *sim.* *ff* *ff* *ff* *ff*

Tpts. 1 *ff* *ff* *ff* *ff* *ff* *ff*

Tpts. 2 *ff* *ff* *ff* *ff* *ff* *ff*

Tpts. 3 *ff* *ff* *ff* *ff* *ff* *ff*

Corn. 1 (open) *f marc.* *sim.* *ff* *ff* *ff* *ff*

Corn. 2 *f marc.* *sim.* *ff* *ff* *ff* *ff*

Corn. 3 *f marc.* *sim.* *ff* *ff* *ff* *ff*

Corn. 4 *f marc.* *sim.* *ff* *ff* *ff* *ff*

Trbn. 1 *f marc.* *sim.* *ff* *ff* *ff* *ff*

Trbn. 2 *f marc.* *sim.* *ff* *ff* *ff* *ff*

Trbn. 3 *f marc.* *sim.* *ff* *ff* *ff* *ff*

Bar. *div.* *f marc.* *sim.* *ff* *ff* *ff*

Tuba *all Tubas* *f marc.* *sim.* *ff* *ff* *ff* *ff*

St.B. *ff* *ff* *ff* *ff* *ff* *ff*

Timp. *ff* *ff* *ff* *ff* *ff* *ff*

Vibe. *ff* *ff* *ff* *ff* *ff* *ff*

Bells *ff* *ff* *ff* *ff* *ff* *ff*

Pr.Cym. *mf lightly* *mf* *mf* *mf* *mf* *mf*

S.D. *mf* *mf* *mf* *mf* *mf* *mf*

B.D. *mf marc.* *mf* *mf* *mf* *mf* *mf*

3900

62

Fl. *ff* *sost.* *f*

Picc. *ff* *sost.* *f*

Obs. *ff* *sost.* *f*

E.Hn. *ff* *sost.* *f*

E♭Cl. *ff* *sost.* *unif.* *f*

Cl. 2 *ff* *sost.* *unif.* *f*

Cl. 3 *ff* *div.* *ff* *sost.* *unif.* *f*

A.Cl. *ff* *sost.* *f*

B.Cl. *ff* *sost.* *f*

Cb.Cl. *ff* *sost.* *f*

Bass. 1 *ff* *sost.* *f*

Bass. 2 *ff* *sost.* *f*

A.Sax. *ff* *sost.* *mf*

T.Sax. *ff* *sost.* *f*

B.Sax. *ff* *sost.* *f*

Hrn. 1 *ff* *sost.* *f*

Hrn. 2 *ff* *sost.* *f*

Hrn. 3 *ff* *sost.* *f*

Hrn. 4 *ff* *sost.* *f*

Tpts. 1 *ff* *sost.* *f*

Tpts. 2 *ff* *sost.* *f*

Tpts. 3 *ff* *sost.* *f*

Corn. 1 *ff* *sost.* *f*

Corn. 2 *ff* *sost.* *f*

Corn. 3 *ff* *sost.* *f*

Corn. 4 *ff* *sost.* *f*

Trbn. 1 *ff* *sost.* *f*

Trbn. 2 *ff* *sost.* *f*

Trbn. 3 *ff* *sost.* *f*

Bar. *unif.* *div.* *f* *sost.* *unif.* *mf*

Tuba *ff* *sost.* *f* *2 Tubas* *mf*

St.B. *ff* *sost.* *f* *pizz.* *mf*

Timp. *ff* *sost.* *f*

Vibe. *ff* *sost.* *f*

Bells *choke* *choke* *ff* (metal mallets)

Pr.Cym. *choke* *choke*

S.D. *mp*

B.D. *mp*

3900

Fl. *mp* *mf* *Soli*

Picc. *mp* *mf* *Soli*

Oba. *mp* *mf* *Soli*

E.Hrn. *mf* *Soli*

E♭Cl. *mp* *mf* *Soli*

Cl. 2 *p*

Cl. 3 *p*

A.Cl. *mp* *p*

B.Cl. *mp* *p*

C♭.Cl. *p*

Bass. *p* 2. *mp* *mf* *Soli*

Chn. *p*

A.Sax. *p* *mf* *Soli*

T.Sax. *p* *mf* *Soli*

B.Sax. *mf* *Soli*

Hns. *p*

Tpts. *p*

Corn. *Ob.* (play in st. mutes if needed)

Trbn. *p* (light stacc.)

Bar. *A.Cl., Bm.* *B.Cl.* *p* (light stacc.)

Tuba *p*

St.B. *p*

Temp. *p* *mp* lightly

Vibe. *p* soft mallets - motor on

Bells *mp*

Pr. Cyms.

S.D.
B.D.
3900

Fls. 1 2
 Picc.
 Oba. 1 2
 E.Hn.
 Eb.Cl. 1
 Cls. 2 3
 A.Cl.
 B.Cl.
 Cb.Cl.
 Bsns. 1 2
 Cbsn.
 A.Sax. 1 2
 T.Sax.
 B.Sax.
 Hns. 1 2 3 4
 Tpts. 1 2 3
 Cors. 1 2
 Trbs. 1 2 3
 Bar. 1 Bar. only
 Tube 1 Tuba only
 St. B.
 Timp.
 Vibe.
 Bells
 Pr.Cyms.
 S.D.
 B.D.
 3900

cresc.
f
cresc.
f
cresc.
f
cresc.
f
mf cresc.
f
mf cresc.
f
mf cresc.
f
f cantabile
mp
f cantabile
mp
f cantabile
cresc.
f
mp
f
mp
f cantabile
p (light stacc.)
sim.
p (light stacc.)
sim.
sim.
poco
poco
sim.
1 Bar. only
mf cantabile
1 Tuba only
poco
mf cantabile
poco mp
mf
mf Soli

102

Fl. *ff* *ff marc.*

Picc. *ff* *ff marc.*

Obs. *ff* *ff marc.*

E.Hn. *ff* *ff marc.*

E♭Cl. *ff* *marc.*

Cl. 1 *ff* *marc.*

Cl. 2 *ff* *marc.*

Cl. 3 *ff* *marc.*

A.Cl. *cresc.* *ff* *marc.*

B.Cl. *cresc.* *ff marc.*

Ch.Cl. *cresc.* *ff marc.*

Bass. 1 *cresc.* *ff* *ff marc.*

Bass. 2 *cresc.* *ff* *ff marc.*

A.Sax. *ff* *marc.*

T.Sax. *ff* *marc.*

B.Sax. *ff* *ff marc.*

Hrn. 1 *ff* *ff*

Hrn. 2 *ff* *ff*

Hrn. 3 *ff* *ff*

Hrn. 4 *ff* *ff*

Tpts. 1 *f marc.*

Tpts. 2 *f marc.*

Tpts. 3 *f marc.*

Cor. 1 *f marc.*

Cor. 2 *f marc.*

Trbn. 1 *f marc.*

Trbn. 2 *f marc.*

Trbn. 3 *f marc.*

Bar. *f marc.*

Tuba *f marc.*

St.B. *mf cantabile* *f marc.*

Timp. *f marc.*

Vibe. *ff (hardest mallets)* *ff*

Bells *f marc.*

Pr.Cym. *f marc.*

S.D. *rim shot*

B.D. *f marc.*

3900

poco a poco dim. e ritardando molto al...

Fl. 1 *poco a poco dim.* *pp* (to Flute)

Picc. *poco a poco dim.* *pp*

Ob. 1 *poco a poco dim.*

E.Ha. *poco a poco dim.*

E♭Cl. *poco a poco dim.*

Cl. 2 *poco a poco dim.*

A.Cl. *poco a poco dim.*

B.Cl. *poco a poco dim.*

C♭.Cl. *poco a poco dim.*

Bass. 1 *poco a poco dim.*

Con. *poco a poco dim.*

A.Sax. *poco a poco dim.*

T.Sax. *poco a poco dim.*

B.Sax. *poco a poco dim.*

Hrn. 1 *poco a poco dim. e ritardando molto al...* *mf* *dim.* *p*

Hrn. 2 *p*

Hrn. 3 *p*

Hrn. 4 *p*

Tpta. 1 *p*

Tpta. 2 *p*

Tpta. 3 *p*

Coro. 1 *p* (1st only)

Coro. 2 *p*

Trbn. 1 *dim.*

Trbn. 2 *dim.*

Bar. *poco a poco dim.*

Tuba *poco a poco dim.*

S♭.B. *poco a poco dim.*

Temp. *f* (to Vibraphone) *poco a poco dim.*

Xylo. *ff* Solo

Bells *f* *poco a poco dim.* *p*

Pr. Cyma. *p*

S.D. *dim.*

B.D. *f* (with Temp. sticks)

3900

129 Lento espressivo (♩ - c. 56) *molto legato*

Fl. 1 *p* *mf* *sim.*

Picc. *p* *mf* *sim.*

Obe. 1 *p* *mf* *sim.*

E.Hn. *mf* *molto sonore e espr.*

E♭Cl. *p* *mf* *sim.*

Cl. 1 *p* *molto legato* *mf* *sim.*

Cl. 2 *p* *molto legato* *mf* *sim.*

E♭Cl. 3 *p* *mf* *sim.*

A.Cl. *p* *mf* *sim.*

B.Cl. *p* *mf* *sim.*

C♭Cl. *p* *mf* *sim.*

Bass. 1 *p* *mf* *sim.*

C♭ass. *p* *mf* *sim.*

E.Hn., Hns. *mf* *Soli espr.*

A.Sax. *mf* *Soli espr.*

T.Sax. *mf* *Soli espr.*

B.Sax. *mf* *Soli espr.*

129 Lento espressivo (♩ - c. 56)

Hrn. 1 *mf* *Soli espr.*

Hrn. 2 *mf* *Soli espr.*

Hrn. 3 *mf* *Soli espr.*

Hrn. 4 *mf* *Soli espr.*

Tpta. *mf* *Soli espr.*

Corn. 1 *mf* *Soli espr.*

Corn. 2 *mf* *Soli espr.*

Trbn. 1 *p* *sost.* *sempre p*

Trbn. 2 *p* *sost.* *sempre p*

Trbn. 3 *p* *sost.* *sempre p*

Bar. *p* *sost.* *sempre p*

Tuba *p* *sost.* *div.*

St. B. *pizz.* *p*

Timp. *mf*

Vibe. *mf* (medium hard mallets, motor on, fast, let ring) *sim.*

Bells *mf* (fast, upward arpeggios) *sim.*

Pr. Cym. *mf*

S.D. *mf*

B.D. *mf*

3900

138

Fl. 2
Fl. 3 (Flute)
Obs. 2
E.Hn.
Eb Cl. 1
Cl. 2
Cl. 3
A.Cl.
B.Cl.
Cb.Cl.
Bsn. 1
Cb. Cl.
A.Sax. 1
A.Sax. 2
T.Sax.
B.Sax.
Hrn. 1
Hrn. 2
Hrn. 3
Hrn. 4
Tpts. 1
Tpts. 2
Cor. 1
Cor. 2
Trbn. 1
Trbn. 2
Trbn. 3
Bar. 1
Tuba
St. B.
Timp.
Vibe.
Bells
Pr. Cym.
S.D.
B.D.
3900

mf espr.
mp
f
mf espr.
ten.
f
mf espr.
p
mf espr.
f
mf espr.
ten.
f espr.
f
mf espr.
p
mf espr.
f
mf espr.
ten.
mf
ten.
ten.
sim.
sim.
Cor.
a2
p
mp
mf
mf
mf
mf
mf
mf
1 Bar. only
mp
(poco)
(poco)
mf
f (pedal down)
mf
sim.

47

Fls. 1 *mf* *f* Soli *mp sub.* *mf* Soli

Picc. *mf* *f* Soli *mf* Soli

Obs. 1 *mf molto espr.*

E.Ha. *mf molto espr.*

EbCl. *mf* Soli

Ob.1 *ppp* *mf molto espr.*

Cl. 2 *ppp* *mf molto espr.*

A.Cl. *mf* *sim.*

B.Cl. *mp* *mp* *p* *sim.*

Cb.Cl. *mp* *mp* *p* *sim.*

Bass. *mf molto espr.*

Ches. *mp* *p* *sim.*

A.Sax. *mf molto espr.*

T.Sax. *mf molto espr.*

B.Sax. *mp* *sim.*

47

Hus. *mp* *sim.* *mp*

Hus. *mp*

Tpts. *ppp*

Corn. *ppp*

Trbn. 1 *mp sost.*

Trbn. 2 *mp sost.*

Trbn. 3 *mp sost.*

Bar. *mp* *mp sost.* A.C.I. B.Sax *p* 1 Bar.

Tuba *mp*

St.B. *pizz.* *mp*

Timp. *p* *mf*

Vib. *f*

Bells (metal mallets) *mf* Soli

Pr.Cym. *mf* Soli

S.D.
B.D.
3900

Fls. 1 2

Picc.

Obs. 1 2

E.Hrn.

Er.Cl. 1 2

Cl. 1 2 3

A.Cl.

B.Cl.

Cb.Cl.

Bsns. 1 2

Cbn.

A.Sax. 1 2

T.Sax.

B.Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Cors. 1 2

Trbn. 1 2 3

Bar.

Tuba

St.B.

Timp.

Vibe.

Bells

Pr.Cyms.

S.D.

B.D.

3900

Fl. *poco a poco cresc.*

Picc. *poco a poco cresc.*

Obs. *mp* *poco a poco cresc.*

E.Hn. *mf* *poco a poco cresc.*

E♭Cl. *sim.* *mf* *poco a poco cresc.*

Cl. 1 *sim.* *mf* *poco a poco cresc.*

Cl. 2 *sim.* *mf* *poco a poco cresc.*

A.Cl. *sim.* *mf* *poco a poco cresc.*

B.Cl. *sim.* *sim.* *sim.* *poco a poco cresc.*

Cb.Cl. *sim.* *sim.* *sim.* *poco a poco cresc.*

Bsn. 1 *sim.* *42* *mf* *poco a poco cresc.*

Cbsn. *sim.* *mf* *poco a poco cresc.*

A.Sax. *poco a poco cresc.*

T.Sax. *poco a poco cresc.*

B.Sax. *poco a poco cresc.*

Hrn. 1 *mp* *poco a poco cresc.*

Hrn. 2 *mp* *poco a poco cresc.*

Hrn. 3 *mp* *poco a poco cresc.*

Hrn. 4 *mp* *poco a poco cresc.*

Tpts. *sim.*

Cors. 1 *sim.*

Cors. 2 *mp Sola* *poco a poco cresc.*

Trbn. 1 *sim.* *p*

Trbn. 2 *sim.*

Trbn. 3 *sim.*

Bar. *sim.* *div.* *poco a poco cresc.*

Tuba *sim.* *poco a poco cresc.*

St.B. *pizz.* *arco* *sim.* *pizz.* *poco a poco cresc.*

Timp. *poco a poco cresc.*

Vibe. *poco a poco cresc.*

Bells *mp* *poco a poco cresc.*

Pr.Cym. *poco a poco cresc.*

S.D.
B.D.
3900

166

Fl. 1 *ff* molto sonore

Picc. *ff* molto sonore

Oba. 2 *ff* molto sonore

E.Hn. *ff* molto sonore

EbCl. *ff* molto sonore

Cl. 2 *ff* molto sonore

A.Cl. *ff* molto sonore

B.Cl. *ff* molto sonore

Cb.Cl. *ff* molto sonore

Bass. 1 *ff*

Cbn. *ff*

A.Sax. *ff*

T.Sax. *ff*

B.Sax. *ff*

Hns. *ff*

Tpts. *f* sonore

Cor. 1 *f* sonore

Trbn. 1 *mp cresc.* *f* sonore

Trbn. 2 *mp cresc.* *f* sonore

Bar. *unh.* *f* sonore

Tuba *f* sonore

St. B. *f* sonore

Timp. *p*

Vibe. *f*

Bells *ff*

S.Cym. (soft mallets) *p cresc.* (let ring) *f*

S.D. *f*

B.D. *f*

174

Fl. *poco a poco dim.* *pp*

Picc. *poco a poco dim.* *pp*

Obs. *poco a poco dim.* *pp*

E.Hr. *poco a poco dim.* *sempre dim.*

E.Cl. *poco a poco dim.* *sempre dim.*

Cl. 1 *poco a poco dim.* *sempre dim.*

Cl. 2 *poco a poco dim.* *sempre dim.*

A.Cl. *poco a poco dim.* *sempre dim.*

B.Cl. *poco a poco dim.* *sempre dim.*

Cb.Cl. *poco a poco dim.* *sempre dim.*

Bass. *poco a poco dim.* *p* *A.Cl.*

Chm. *poco a poco dim.* *p*

A.Sax. *poco a poco dim.* *p* *sempre dim.*

T.Sax. *poco a poco dim.* *p* *sempre dim.*

B.Sax. *poco a poco dim.* *p* *A.Cl.*

Hrn. 1 *poco a poco dim.* *p* *174* *p*

Hrn. 2 *poco a poco dim.* *p* *mp*

Hrn. 3 *poco a poco dim.* *p*

Tpt. 1 *poco a poco dim.* *pp*

Tpt. 2 *poco a poco dim.* *pp*

Tpt. 3 *poco a poco dim.* *pp*

Cors. 1 *poco a poco dim.* *pp*

Tyre. 1 *poco a poco dim.* *pp*

Tyre. 2 *poco a poco dim.* *pp*

Tyre. 3 *poco a poco dim.* *pp*

Bar. *poco a poco dim.* *p*

Tube *poco a poco dim.* *p*

St.B. *poco a poco dim.* *p*

Timp. *poco a poco dim.* *pp* *(soft mallets)*

Vibe. *poco a poco dim.* *pp* *mp*

Bells *poco a poco dim.* *p*

Pr.Cym. *poco a poco dim.*

S.D.

B.D.

198

Fl. 1 (Piccolo) *mf* Soli

Picc. *mf* Soli

Obs. 1 *mp* Soli

E.Hn. *mp* Soli

Ob. A. Sax. *mp* Soli

Eb.Cl. *mp* Soli

Cl. 1 *mp* Soli

Cl. 2 *mf* Soli

Cl. 3 *mf* Soli

A.Cl. *mf* Soli

B.Cl. *mf*

Cb.Cl. *mf*

Bsn. *p*

Cbn. *p*

A.Sax. *p* Soli

T.Sax. *p* Soli

B.Sax. *p*

Hns. *p* Hns. 1, 2 *poco cresc.*

Tpts. *p*

Corr. *p*

Tuba 1 *p*

Tuba 2 *p*

Tuba 3 *p*

Bar. *p*

St.B. *p*

Timp. *sim.*

Vibe. *sim.*

Bells *sim.*

S.Cym. *pp* (edge of head) *p* (soft Timp. sticks)

S.D. *sim.*

B.D. *sim.*

3900

212

Fl. 1
Picc.
Obs. 1
E.Hrn.
EbCl.
Cl. 2
A.Cl.
B.Cl.
Cb.Cl.
Bsn.
Cbn.
A.Sax.
T.Sax.
B.Sax.

212

Hns.
Tpts.
Cors.
Trbn.
Bar.
Tuba
St.B.
Timp.
Xylo.
Bells
Pr.Cyms.

S.D.
B.D.
3900

231

Fls. *f* lightly

Picc. *lightly*

Obs. *f cantando*

E.Hn. *f cantando*

E♭Cl. *lightly*
f cantando

Cl. 1 *f cantando*

Cl. 2 *f cantando*

Cl. 3 *f cantando*

A.Cl. *f cantando*

B.Cl. *mf*

Cb.Cl. *mf*

Bsn. 1 *f cantando*

Bsn. 2 *f cantando*

Cbn.

A.Sax. *f*

T.Sax. *f*

B.Sax. *mf*

231

Hrs. 1 *mf* lightly *stn.*

Hrs. 2 *mf* lightly *stn.*

Hrs. 3 *mf* lightly *stn.*

Hrs. 4 *mf* lightly *stn.*

Tpts. 1 *mf*

Tpts. 2 *p*

Cor. 1 *mf*

Cor. 2 *p*

Trbn. 1

Trbn. 2

Trbn. 3

Bar. *Bsn., T.Sax.*

Tuba *B.Sax.*

St.B. *pizz. mf* lightly

Timp. *mf* lightly

Xylo. *f* *Soli*

Bells *f* *Soli*

Pr.Cym.

S.D. *f* *mf* lightly

B.D. *mf* lightly

3900

247

Fl. 1 *mf marc.*

Picc. *mp*

Obs. 1 *mp marc.*

E.Ha. *mp* *mf*

E♭Cl. 1 *mp* *mf* *marc.*

Cl. 2 *mp* *mf* *marc.*

A.Cl. *mp* *mf marc.*

B.Cl. *mp*

C♭.Cl. *mp* *en harm.*

Bass. *mp*

Contra. *mp*

A.Sax. *mp marc.*

T.Sax. *mp* *en harm.*

B.Sax. *mp*

Hrn. 1 *p* *(en harm.)*

Hrn. 2 *p* *(en harm.)*

Obs. Cors. *mp*

Tpts. 1 *1. st. mute* *mp*

Tpts. 2 *mp* *(en harm.)*

Tpts. 3 *p*

Corn. *mp*

Trbn. 1 *p* *(en harm.)*

Trbn. 2 *p*

Trbn. 3 *p*

Bar. *mp*

Tube *p*

St.B. *mp* *arco*

Timp. *p*

Xylo. *p*

Bells *p*

Pr. Cym. *p*

S.D. *p*

B.D. *p*

3900 *sim. poco a poco cresc.*

253

Fl. 1 *f* *cresc.* *ff*

Picc. *mf marc.* *ff*

Oboe 1 *f* *cresc.* *ff*

E.Hn. *f* *cresc.* *ff*

E♭Cl. 1 *f* *cresc.* *ff*

Cl. 1 *marc.* *f* *cresc.* *ff* *dh* *unis*

Cl. 2 *mf* *cresc.* *f* *cresc.* *ff*

A.Cl. *poco a poco cresc.* *mf marc.* *cresc.* *f* *cresc.* *ff*

B.Cl. *poco a poco cresc.* *f* *cresc.* *ff*

Cb.Cl. *poco a poco cresc.* *f* *cresc.* *ff*

Bassoon 1 *poco a poco cresc.* *f* *cresc.* *ff*

Bassoon 2 *poco a poco cresc.* *f* *cresc.* *ff*

A.Sax. 1 *poco a poco cresc.* *f* *cresc.* *ff*

A.Sax. 2 *poco a poco cresc.* *f* *cresc.* *ff*

T.Sax. *poco a poco cresc.* *f* *cresc.* *ff*

B.Sax. *poco a poco cresc.* *f* *cresc.* *ff*

Horn 1 *poco a poco cresc.* *f* *cresc.* *ff*

Horn 2 *poco a poco cresc.* *f* *cresc.* *ff*

Coro 1 *mf* *f* *ff*

Coro 2 *mf* *f* *ff*

Coro 3 *mf* *f* *ff*

Trbn. 1 *poco a poco cresc.* *mf* *f marc.*

Trbn. 2 *poco a poco cresc.* *mf* *f marc.*

Trbn. 3 *poco a poco cresc.* *mf* *f marc.*

Bar. *mf* *f*

Tuba *poco a poco cresc.* *mf* *f*

St.B. *poco a poco cresc.* *mf* *f*

Timp. *(hard felt sticks)* *f* *ff*

Xylo. *f* *ff*

Bells *mf* *ff*

Fr.Cyms.

S.D. *f*

B.D. *f*

3900

This page of a musical score, numbered 33, contains 26 staves of music for a large orchestra. The instruments listed on the left are: Flk. (Flute), Picc. (Piccolo), Obs. (Oboe), E.Hn. (English Horn), Eb Cl. (E-flat Clarinet), Cl. (Clarinet), A. Cl. (Alto Clarinet), B. Cl. (Bass Clarinet), Ch. Cl. (Contrabass Clarinet), Bsn. (Bassoon), Obs. (Oboe), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Bass Saxophone), Hrn. (Horn), Tpta. (Trumpet), Cors. (Cor Anglais), Trbn. (Trombone), Bar. (Baritone), Tuba, St. B. (Snare Drum), Timp. (Tom-tom), Xylo. (Xylophone), Bells, Pr. Cym. (Percussion/Cymbal), and S.D. B.D. (Snare Drum/Bass Drum). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *ff* (fortissimo) and *fz* (forzando) are used throughout. A rehearsal mark '265' is placed above the Flute staff in the middle of the page. The bottom left corner of the page is marked with the number '3900'.

Fl.
Picc.
Obo.
E.Hrn.
E♭Cl.
Cl.
A.Cl.
B.Cl.
Cb.Cl.
Bass.
Cbn.
A.Sax.
T.Sax.
B.Sax.
Hrn.
Trpts.
Cors.
Tuba.
Bar.
Tuba
St.B.
Temp.
Xylo.
Bells
Pr.Cyms
Tamb.
S.D.
B.D.
3900

ff, *sfz*, *sforz.*, *choke*, *l.v.*, *univ.*, *imp*, *ff*