

The Son Of Light

Wind Band / Concert Band / Harmonie / Blasorchester

Bertrand Moren

EMR 12133

1	Score	2	1 st Trombone $\text{♩} + \text{♮}$
1	Piccolo	2	2 nd Trombone $\text{♩} + \text{♮}$
4	1 st Flute	1	Bass Trombone $\text{♩} + \text{♮}$
4	2 nd Flute	2	1 st Baritone $\text{♩} + \text{♮}$
1	Oboe (<i>optional</i>)	2	2 nd Baritone $\text{♩} + \text{♮}$
1	Bassoon (<i>optional</i>)	2	E ^b Bass ♩
1	E ^b Clarinet (<i>optional</i>)	2	B ^b Bass ♩
5	1 st B ^b Clarinet	2	1 st Tuba ♩
4	2 nd B ^b Clarinet	2	2 nd Tuba ♩
4	3 rd B ^b Clarinet	1	String Bass (<i>optional</i>)
1	B ^b Bass Clarinet (<i>optional</i>)	1	Timpani
1	B ^b Soprano Saxophone (<i>optional</i>)	1	1 st Percussion (2 Congas / 4 Tom-Toms / Drums Suspended Cymbal / Triangle)
2	1 st E ^b Alto Saxophone	1	2 nd Percussion (Mark Tree / Bass Drum / Vibraphone Xylophone / Glockenspiel / Clashed Cymbal / Triangle)
2	2 nd E ^b Alto Saxophone	1	3 rd Percussion (Suspended Cymbal / Bass Drum)
2	B ^b Tenor Saxophone		
1	E ^b Baritone Saxophone (<i>optional</i>)		
1	E ^b Trumpet / Cornet (<i>optional</i>)		
2	1 st B ^b Trumpet / Cornet		
2	2 nd B ^b Trumpet / Cornet		
2	3 rd B ^b Trumpet / Cornet		
2	1 st F & E ^b Horn		
2	2 nd F & E ^b Horn		
2	3 rd F & E ^b Horn		
			Special Parts
		1	1 st B ^b Trombone ♩
		1	2 nd B ^b Trombone ♩
		1	B ^b Bass Trombone ♩
		1	1 st B ^b Baritone ♩
		1	2 nd B ^b Baritone ♩
		1	E ^b Tuba ♩
		1	B ^b Tuba ♩

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THE SON OF LIGHT

Bertrand Moren

Français La civilisation égyptienne antique fut certainement l'une des plus avancées et brillantes de son temps. Concentrée le long du cours inférieur du Nil, elle prend forme vers -3150 avant Jésus Christ. L'un des personnages les plus marquants de cette société égyptienne fut sans conteste Ramsès II. Il arrive au pouvoir en -1296, à l'apogée de la puissance égyptienne, et il reste sans nul doute encore aujourd'hui l'un des pharaons les plus connus. Les éléments les plus importants de sa vie m'ont inspiré l'écriture de cette pièce, dont voici les parties principales :

1. Early Reign

Il est le fils de Sethi Premier. Son nom signifie « Le Fils de la Lumière » (The Son of Light). Il accède au trône apparemment sans problèmes particuliers, et il hérite d'une situation intérieure et internationale stable. Les actions militaires de son père et de son grand-père, tous deux de brillants chefs d'armée, ont eu pour effet de restaurer la puissance de l'Égypte et d'en éloigner durablement toute menace.

2. The Battle Of Qadesh

Malgré tout, la politique de conquêtes et d'expansion des prédécesseurs de Ramsès II se heurtait depuis plusieurs décennies à un adversaire de taille, l'empire Hittite, qui contrôlait un vaste territoire, depuis l'Anatolie jusqu'à l'Euphrate. Face à cet adversaire menaçant, le pharaon met sur pied une puissante armée. Les Hittites de leur côté s'étaient rassemblés dans la plaine de Qadesh, située sur le territoire de la Syrie actuelle.

Après une sanglante bataille, Ramsès parvient à repousser l'attaque et à chasser les troupes hittites en leur causant de lourdes pertes. Il considère ce haut fait d'armes comme une grande victoire, et il en fait sculpter le récit sur les murs des principaux temples du pays. Cette épopée lui a d'ailleurs servi à légitimer son règne.

3. Néfertari, the Wife of God

Ramsès II a été marié à une douzaine d'épouses, et son harem a compté pas moins de deux cent concubines, ce qui était tout à fait normal pour un pharaon de cette époque. Néanmoins, sa préférée fut sans conteste Néfertari. Elle fut une figure importante de cette période de l'histoire. Elle a eu une grande influence sur le monarque, qui tint compte de ses remarques et de ses conseils. Elle l'a secondé dans toutes les fonctions royales et religieuses en tant qu'« Épouse du Dieu ». Elle fut le grand amour de Ramsès, qui lui dédia la façade du petit temple d'Abou Simbel.

4. End of an Era and Legend

Ramsès II meurt après 66 ans d'un règne stable et prospère qui lui permit de faire rayonner l'Égypte dans toute la région. De nombreuses légendes courent à son sujet. Sa momie est mise à jour au XIX^{ème} siècle. Lors de son déshabillage, une tension post mortem rejette soudainement violemment l'un de ses bras dans un dernier geste, créant l'effroi de l'assistance. Ce sera une des origines du mythe de la malédiction des momies égyptiennes.

Ramsès II est également connu du grand public pour une autre raison : les traducteurs de la bible et certains historiens l'indiquent comme étant le pharaon de l'épisode célèbre de l'Exode. Cela n'est pas prouvé à ce jour, mais a également contribué à forger le mythe de ce grand roi.

THE SON OF LIGHT

Bertrand Moren

English Ancient Egyptian civilisation was certainly one of the most advanced and brilliant of its time. Concentrated along the lower reaches of the Nile, it was formed around 3150 B.C. One of the most striking personalities in Egyptian history was undoubtedly Ramesses II. He came to power in 1296 B.C., at the height of Egypt's glory, and he remains undoubtedly one of the most famous pharaohs. The most important events of his life inspired me to write this piece, which has the following main sections:

1. Early Reign

He was the son of Sethi I. His name means "The Son of Light". He was crowned without any apparent problems, and inherited a stable domestic and international situation. The military activities of his father and grandfather, both brilliant leaders, had the effect of restoring the power of Egypt and removing any threats from outside.

2. The Battle of Kadesh

Nevertheless, the policy of conquest and expansion of Ramesses' predecessors had always been endangered by a formidable enemy, the Hittites, who controlled a vast territory from Anatolia to the Euphrates. Faced with this dangerous opponent, Pharaoh called up a huge army. The Hittites gathered in the plain of Kadesh, located in present-day Syria.

After a bloody battle, Ramses managed to repel the attack and to cause the Hittite troops to flee, causing them heavy losses. He considered this a great victory, and had the story carved on the walls of the main temples of the country. This episode also served to legitimise his reign.

3. Nefertari, the Wife of God

Ramesses II was married to a dozen wives, and his harem counted no less than two hundred concubines, which was quite normal for a Pharaoh of this period. However, his favorite was undoubtedly Nefertari. She was an important personality. She had a great influence on the monarch, who heeded her comments and advice. She attended all the royal and religious functions as "The Wife of God". She was Ramesses' greatest love, and he dedicated the façade of the small temple of Abu Simbel to her.

4. End of an Era and Legend

Ramesses II died after 66 years of stable and prosperous reign, which enabled Egypt to continue to dominate the region. Many legends are told of him. His mummy was discovered in the nineteenth century. While it was being unwrapped, one of the arms moved violently, terrifying all those present. This is one of the origins of the myth of the curse of the Egyptian mummies.

Ramesses II is also known to the public for another reason: the translators of the Bible and some historians identify him as the pharaoh in power at the time of the Israelites' exodus from Egypt. This is not yet proven, but the story has helped to forge the legend of this great king.

THE SON OF LIGHT

(Der Sohn des Lichts)

Bertrand Moren

Deutsch Die alte ägyptische Zivilisation war sicherlich eine der modernsten und glänzendsten seiner Zeit. An den Ufern des Nils konzentriert, hat sie sich um etwa 3150 v. Chr. gebildet. Eine der auffälligsten Persönlichkeiten dieser ägyptischen Gesellschaft war zweifellos Ramses II. Er kam um 1296 v. Chr. an die Macht, zur Zeit des grössten Glanzes Ägyptens, und er bleibt sicher einer der bekanntesten Pharaonen. Die wichtigsten Ereignisse seines Lebens lieferten die Inspiration für dieses Stück. Die Hauptteilen sind:

1. Early Reign

Er war der Sohn des Sethi I. Sein Name bedeutet Sohn des Lichts („The Son of Light“). Er bestieg den Thron offenbar ohne besondere Probleme, und erbt eine stabile nationale und internationale Situation. Die militärischen Tätigkeiten seines Vaters und Grossvaters, beide ausgezeichnete Kriegsführer, hatten die Macht des Landes wiederhergestellt, und alle Bedrohungen von aussen dauerhaft entfernt.

2. The Battle of Kadesh

Bei dieser erfolgreichen Politik der Eroberung und Erweiterung von den Vorgängern von Ramses gab es jedoch einen gewaltigen Gegner, der Hethiter-Reich, der ein riesiges Gebiet beherrschte, von Anatolien bis zum Euphrat. Dieser Bedrohung bewusst, stellte der Pharao eine mächtige Armee zusammen. Die Hethiter versammelten sich in der Ebene von Kadesch, auf dem Gebiet des heutigen Syrien.

Nach einer blutigen Schlacht gelang es Ramses, den Angriff abzuwehren, und er konnte die hethitischen Truppen verjagen, wobei sie grosse Verluste erlitten. Ramses betrachtete diese Schlacht als einen grossen Sieg, und er liess diese Geschichte auf den Wänden der Haupttempel des Landes meisseln. Dieser Sieg diente auch, seine Herrschaft zu bestätigen.

3. Nefertari, the Wife of God

Ramses II hatte ein Dutzend Ehefrauen, und sein Harem enthielt nicht weniger als zweihundert Konkubinen, was für einen Pharao dieser Ära ganz normal war. Sein Liebling war bestimmt Nefertari. Sie war eine wichtige Figur dieser Periode der Geschichte. Sie hatte einen grossen Einfluss auf den Monarchen, der Ihre Meinung und Ratschläge sehr ernst nahm. Sie hat ihn bei allen königlichen und religiösen Funktionen als "Braut Gottes" unterstützt. Sie war die große Liebe von Ramses, der ihr die Fassade des kleinen Tempels von Abu Simbel widmete.

4. End of an Era and Legend

Ramses II. starb nach 66 Jahren einer stabilen und wohlhabenden Herrschaft, die die Ausstrahlung Ägyptens in der gesamten Region vergrösserte. Es gibt viele Legenden über ihn. Seine Mumie wurde im neunzehnten Jahrhundert entdeckt. Als sie ausgewickelt wurde, bewegte sich einer der Arme plötzlich sehr heftig. Alle Anwesenden waren zutiefst erschrocken, und dies war vielleicht der Ursprung des Mythos vom Fluch der ägyptischen Mumien.

Ramses II. ist auch für die Öffentlichkeit aus einem anderen Grund bekannt: die Übersetzer der Bibel und einige Historiker identifizieren ihn als den Pharao, der zur Zeit des Auszugs der Israeliten aus Ägypten regierte. Dies ist bis heute nicht bewiesen, hat aber beigetragen, den Mythos dieses grossen Königs zu befestigen.



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4

5

1. Early Reign - Moderato e Ritmico ♩=84

The musical score is arranged in a standard orchestral format with the following parts:

- Piccolo**: Resting throughout.
- Flute 1 & 2**: Enter in measure 4 with a *pp* dynamic, playing a melodic line with grace notes.
- Oboe**: Enters in measure 4 with a *pp* dynamic, playing a similar melodic line.
- Bassoon**: Enters in measure 4 with a *pp* dynamic, playing a melodic line.
- 1st B♭ Clarinet**: Enters in measure 4 with a *pp* dynamic, playing a melodic line with trills.
- 2nd B♭ Clarinet**: Enters in measure 4 with a *pp* dynamic, playing a melodic line with trills.
- 3rd B♭ Clarinet**: Enters in measure 4 with a *pp* dynamic, playing a triplet-based rhythmic pattern.
- B♭ Bass Clarinet**: Enters in measure 4 with a *pp* dynamic, playing a melodic line.
- 1st E♭ Alto Saxophone**: Enters in measure 4 with a *p* dynamic, playing a melodic line.
- 2nd E♭ Alto Saxophone**: Enters in measure 4 with a *p* dynamic, playing a melodic line.
- B♭ Tenor Saxophone**: Enters in measure 4 with a *p* dynamic, playing a melodic line.
- E♭ Baritone Saxophone**: Enters in measure 4 with a *p* dynamic, playing a melodic line.
- 1st B♭ Trumpet / Cornet**: Resting throughout.
- 2nd B♭ Trumpet / Cornet**: Resting throughout.
- 3rd B♭ Trumpet / Cornet**: Resting throughout.
- 1st F Horn**: Resting throughout.
- 2nd F Horn**: Resting throughout.
- 3rd F Horn**: Resting throughout.
- 1st Trombone**: Resting throughout.
- 2nd Trombone**: Resting throughout.
- Bass Trombone**: Resting throughout.
- 1st & 2nd Baritone**: Resting throughout.
- 1st & 2nd Tuba in C**: Resting throughout.
- String Bass (optional)**: Enters in measure 4 with a *pp* dynamic, playing a rhythmic pattern.
- Timpani**: Enters in measure 4 with a *pp* dynamic, playing a rhythmic pattern.
- Percussion 1**: (2 Congas, 4 Tom-Toms, Suspended Cymbal, Drums, Triangle) Enters in measure 4 with a *pp* dynamic, playing a rhythmic pattern.
- Percussion 2**: (Mark Tree, Bass Drum, Vibraphone, Xylophone, Glockenspiel, Triangle, Clashed Cymbals) Enters in measure 4 with a *pp* dynamic, playing a rhythmic pattern.
- Percussion 3**: (Susp. Cym., Bass Drum) Resting throughout.

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Picc.
 Fl.1
 Fl.2
 Ob.
 Bsn.
 Cl.1
 Cl.2
 Cl.3
 B.Cl.
 A.Sax.1
 A.Sax.2
 T.Sax.
 B.Sax.
 Tpt./Cnt.1
 Tpt./Cnt.2
 Tpt./Cnt.3
 Hn.1
 Hn.2
 Hn.3
 Tbn.1
 Tbn.2
 B.Tbn.
 Bar.1&2
 Tba.1&2
 S.Bass
 Timp.
 Perc.1
 Perc.2
 Perc.3

Poco rubato
mf solo
f
mfz
pp

This page of a musical score, labeled 'A', contains staves for various instruments across three measures (11, 12, and 13). The instruments listed on the left are: Picc., Fl.1, Fl.2, Ob., Bsn., Cl.1, Cl.2, Cl.3, B.Cl., A.Sax.1, A.Sax.2, T.Sax., B.Sax., Tpt./Cnt.1, Tpt./Cnt.2, Tpt./Cnt.3, Hn.1, Hn.2, Hn.3, Tbn.1, Tbn.2, B.Tbn., Bar.1&2, Tba.1&2, S.Bass, Timp., Perc.1, Perc.2, and Perc.3. The score includes dynamic markings such as *pp* (pianissimo) and *sfz* (sforzando), as well as articulation marks like *tr* (trills) and *v* (accents). The woodwinds and strings play melodic lines, while the percussion provides a rhythmic accompaniment.

Picc.
 Fl.1
 Fl.2
 Ob.
 Bsn.
 Cl.1
 Cl.2
 Cl.3
 B.Cl.
 A.Sax.1
 A.Sax.2
 T.Sax.
 B.Sax.
 Tpt./Cnt.1
 Tpt./Cnt.2
 Tpt./Cnt.3
 Hn.1
 Hn.2
 Hn.3
 Tbn.1
 Tbn.2
 B.Tbn.
 Bar.1&2
 Tba.1&2
 S.Bass
 Timp.
 Perc.1
 Perc.2
 Perc.3

Poco rubato
mf solo
mfz
pp

Picc.

Fl.1

Fl.2

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.1&2

Tba.1&2

S.Bass

Timp.

Perc.1

Perc.2

Perc.3

To Tom-t.

To B. D.

4 Tom-toms

Bass Drum

f

sfz

mf

mfz

pp

mf

sfz

mf

mf

mfz

pp

mf

sfz

mf

mfz

pp

mf

sfz

mf

mfz

pp

mf

sfz

mf

mfz

pp

mf

sfz

mf

B

This page contains the musical score for measures 21 through 25, marked with a section symbol **B**. The score is for a full symphony orchestra and vocal soloists. The instruments and parts included are:

- Picc.
- Fl. 1
- Fl. 2
- Ob.
- Bsn.
- Cl. 1
- Cl. 2
- Cl. 3
- B.Cl.
- A.Sax. 1
- A.Sax. 2
- T.Sax.
- B.Sax.
- Tpt./Cnt. 1
- Tpt./Cnt. 2
- Tpt./Cnt. 3
- Hn. 1
- Hn. 2
- Hn. 3
- Tbn. 1
- Tbn. 2
- B.Tbn.
- Bar. 1&2
- Tba. 1&2
- S.Bass
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3

The score features a variety of dynamics, including *ff* (fortissimo) and *ff sub.* (fortissimo sotto voce). Performance instructions such as *Tutti*, *Arco*, and *sub.* are present. The music is written in a key signature of two flats and a 3/4 time signature. The notation includes complex rhythmic patterns, slurs, and dynamic markings for each instrument and voice part.

Picc. *mf*

Fl.1 *mf*

Fl.2 *mf*

Ob. *mf*

Bsn. *mf*

Cl.1 *mf*

Cl.2 *mf*

Cl.3 *mf*

B.Cl. *mf*

A.Sax.1 *mf*

A.Sax.2 *mf*

T.Sax. *mf*

B.Sax. *ff*

Tpt./Cnt.1 *ff* Straight mute

Tpt./Cnt.2 *ff* Straight mute

Tpt./Cnt.3 *ff* Straight mute

Hn.1 *ff* *ff* *mf*

Hn.2 *ff* *ff* *mf*

Hn.3 *ff* *ff* *mf* Straight mute

Tbn.1 *ff* Straight mute

Tbn.2 *ff* Straight mute

B.Tbn. *ff* Straight mute

Bar. 1&2 *ff* *mf*

Tba. 1&2 *ff* *mf*

S.Bass *ff* *mf*

Timp. *ff* *mf*

Perc.1 *ff* *mf*

Perc.2 *ff* *mf*

Perc.3

Picc.

Fl.1

Fl.2

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.1&2

Tba.1&2

S.Bass

Timp.

Perc.1

Perc.2

Perc.3

Open

f *sfzp*

mf

Poco animando

38

39

40

This page contains the musical score for measures 38, 39, and 40. The score is for a full orchestra and woodwind section. The instruments listed on the left are: Piccolo (Picc.), Flute 1 (Fl.1), Flute 2 (Fl.2), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Clarinet 3 (Cl.3), Bass Clarinet (B.Cl.), Alto Saxophone 1 (A.Sax.1), Alto Saxophone 2 (A.Sax.2), Tenor Saxophone (T.Sax.), Bass Saxophone (B.Sax.), Trumpet/Cornet 1 (Tpt./Cnt.1), Trumpet/Cornet 2 (Tpt./Cnt.2), Trumpet/Cornet 3 (Tpt./Cnt.3), Horn 1 (Hn.1), Horn 2 (Hn.2), Horn 3 (Hn.3), Trombone 1 (Tbn.1), Trombone 2 (Tbn.2), Bass Trombone (B.Tbn.), Baritone 1 & 2 (Bar. 1&2), Tuba 1 & 2 (Tba. 1&2), Snare Bass (S.Bass), Timpani (Timp.), Percussion 1 (Perc.1), Percussion 2 (Perc.2), and Percussion 3 (Perc.3). The tempo is marked 'Poco animando'. The dynamic marking 'f' (forte) is used throughout. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as slurs, ties, and triplets. A specific instruction 'Bb to Ab' is noted above the Timpani part in measure 39.

Picc.

Fl.1

Fl.2

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.1&2

Tba.1&2

S.Bass

Timp.

Perc.1

Perc.2

Perc.3

To Ab, Cb, Db, Eb

Suspended Cymbal (Soft Sticks)

Picc. *ff*

Fl.1 *ff*

Fl.2 *ff*

Ob. *ff*

Bsn. *ff*

Cl.1 *ff*

Cl.2 *ff*

Cl.3 *ff*

B.Cl. *ff*

A.Sax.1 *ff*

A.Sax.2 *ff*

T.Sax. *ff*

B.Sax. *ff*

Tpt./Cnt.1 *ff*

Tpt./Cnt.2 *ff*

Tpt./Cnt.3 *ff*

Hn.1 *ff*

Hn.2 *ff*

Hn.3 *ff*

Tbn.1 *ff*

Tbn.2 *ff*

B.Tbn. *ff*

Bar.1&2 *ff*

Tba.1&2 *ff*

S.Bass *ff*

Timp. *ff*

Perc.1 *ff*

Perc.2 *ff*

Perc.3 *ff*

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

L.V. L.V. L.V. L.V.

Picc. *fff*
 Fl.1 *fff*
 Fl.2 *fff*
 Ob. *fff*
 Bsn. *fff*
 Cl.1 *fff*
 Cl.2 *fff*
 Cl.3 *fff*
 B.Cl. *fff*
 A.Sax.1 *fff*
 A.Sax.2 *fff*
 T.Sax. *fff*
 B.Sax. *fff*
 Tpt./Cnt.1 *fff*
 Tpt./Cnt.2 *fff*
 Tpt./Cnt.3 *fff*
 Hn.1 *fff*
 Hn.2 *fff*
 Hn.3 *fff*
 Tbn.1 *fff*
 Tbn.2 *fff*
 B.Tbn. *fff*
 Bar.1&2 *fff*
 Tba.1&2 *fff*
 S.Bass *fff*
 Timp.
 Perc.1 To Cym.
 Perc.2 To Vib. Vibraphone, with motor and pedal
 Perc.3 L.V. To B. D.

Picc. *p*

Fl.1 Solo *p* *mp espress.*

Fl.2 Solo *p* *mp espress.*

Ob. *p*

Bsn. Solo *mp espress.* Tutti *mp*

Cl.1 Solo *p* *mp espress.*

Cl.2 *p* *mp*

Cl.3 *p* *mp*

B.Cl. *p* *mp*

A.Sax.1 *p* *mp*

A.Sax.2 *p* *mp*

T.Sax. *p* *mp*

B.Sax. *p* *mp*

Tpt./Cnt.1 Cup Mute *mp* Open

Tpt./Cnt.2 Cup Mute *mp* Open

Tpt./Cnt.3 Cup Mute *mp* Open

Hn.1

Hn.2

Hn.3

Tbn.1 *p* *mp*

Tbn.2 *p* *mp*

B.Tbn. *p* *mp*

Bar. 1&2

Tba. 1&2 Opt. Basson Cue *mp espress.* *pp*

S.Bass *pp*

Timp. *pp*

Perc.1 L.V. Suspended Cymbal Scrape with coin *p* L.V. To Tri. Triangle L.V. To S.D. *p*

Perc.2 L.V. *p* L.V. *mp* L.V. To Xyl. *pp*

Perc.3 *pp*

E 2. The Battle of Qadesh - Allegro Furioso $\text{♩} = 144$

64

65

66

67

Picc. *mp* *mp* *mp* *sfz* *mp* *mp* *mp* *sfz*

F1.1 *Tutti* *mp* *mp* *mp* *sfz* *mp* *mp* *mp* *sfz*

F1.2 *Tutti* *mp* *mp* *mp* *sfz* *mp* *mp* *mp* *sfz*

Ob. *mp* *mp* *mp* *sfz* *mp* *mp* *mp* *sfz*

Bsn. *mp* *mp* *mp* *sfz* *mp* *mp* *mp* *sfz*

Cl.1 *Tutti* *mp* *sfz* *sfz* *mp* *mp* *sfz* *sfz*

Cl.2 *mp* *sfz* *mp* *sfz* *mp* *sfz* *mp* *sfz*

Cl.3 *mp* *sfz* *mp* *sfz* *mp* *sfz* *mp* *sfz*

B.Cl. -

A.Sax.1 -

A.Sax.2 -

T.Sax. -

B.Sax. - *mp*

Tpt./Cnt.1 *Straight Mute* *p* *Straight Mute* *p* *Straight Mute* *p*

Tpt./Cnt.2 *Straight Mute* *p* *Straight Mute* *p* *Straight Mute* *p*

Tpt./Cnt.3 *Straight Mute* *p* *Straight Mute* *p* *Straight Mute* *p*

Hn.1 -

Hn.2 -

Hn.3 -

Tbn.1 -

Tbn.2 -

B.Tbn. -

Bar. 1&2 -

Tba. 1&2 - *mp*

S.Bass - *mp*

Timp. -

Perc.1 *Side Drum w. snare* *mp* *sfz* *mp* *sfz* *mp* *sfz* *mp* *sfz* *mp* *sfz* *mp* *sfz*

Perc.2 *Xylophone* *p*

Perc.3 -

This musical score page covers measures 68 through 77. The instruments listed on the left are Piccolo (Picc.), Flutes 1 and 2 (Fl.1, Fl.2), Oboe (Ob.), Bassoon (Bsn.), Clarinets 1, 2, and 3 (Cl.1, Cl.2, Cl.3), Bass Clarinet (B.Cl.), Alto Saxophones 1 and 2 (A.Sax.1, A.Sax.2), Tenor Saxophone (T.Sax.), Bass Saxophone (B.Sax.), Trumpets and Cornets 1, 2, and 3 (Tpt./Cnt.1, Tpt./Cnt.2, Tpt./Cnt.3), Horns 1, 2, and 3 (Hn.1, Hn.2, Hn.3), Trombones 1 and 2 (Tbn.1, Tbn.2), Baritone 1 and 2 (Bar.1&2), Tubas 1 and 2 (Tba.1&2), Subbass (S.Bass), Timpani (Timp.), and Percussion 1, 2, and 3 (Perc.1, Perc.2, Perc.3).

The score features a variety of musical notations including dynamics such as *mp* (mezzo-piano), *cresc.* (crescendo), *poco a poco* (little by little), *F* (forte), and *mf* (mezzo-forte). It includes articulation marks like accents and slurs, and rests for several instruments. The woodwinds and strings play melodic lines, while the percussion provides a rhythmic accompaniment.

Picc.

Fl.1

Fl.2

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.1&2

Tba.1&2

S.Bass

Timp.

Perc.1

Perc.2

Perc.3

Picc.

Fl.1 *f*

Fl.2 *f*

Ob. *f*

Bsn. *f*

Cl.1

Cl.2

Cl.3

B.Cl. *f*

A.Sax.1 *f*

A.Sax.2 *f*

T.Sax. *f*

B.Sax. *f*

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1 *f*

Hn.2 *f*

Hn.3 *f*

Tbn.1

Tbn.2

B.Tbn.

Bar.1&2 *f*

Tba.1&2 *f*

S.Bass *f*

Timp. *f*

Perc.1

Perc.2

Perc.3

This page contains the musical score for measures 90 through 99. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments included are Piccolo (Picc.), Flutes 1 and 2 (Fl.1, Fl.2), Oboe (Ob.), Bassoon (Bsn.), Clarinets 1, 2, and 3 (Cl.1, Cl.2, Cl.3), Bass Clarinet (B.Cl.), Alto Saxophones 1 and 2 (A.Sax.1, A.Sax.2), Tenor Saxophone (T.Sax.), Baritone Saxophone (B.Sax.), Trumpets and Cornets 1, 2, and 3 (Tpt./Cnt.1, Tpt./Cnt.2, Tpt./Cnt.3), Horns 1, 2, and 3 (Hn.1, Hn.2, Hn.3), Trombones 1 and 2 (Tbn.1, Tbn.2), Bass Trombone (B.Tbn.), Baritone and Euphonium (Bar.1&2), Tubas 1 and 2 (Tba.1&2), Double Bass (S.Bass), Timpani (Timp.), and three Percussion parts (Perc.1, Perc.2, Perc.3). The score features a variety of musical notations, including melodic lines with slurs and accents, rhythmic patterns such as sixteenth-note runs in the woodwinds and brass, and complex textures in the percussion. A prominent dynamic marking of *ff* (fortissimo) is used throughout the score, indicating a very loud volume. The key signature is B-flat major, and the time signature is 4/4. The page number 20 is located in the top left corner, and the measure numbers 90-99 are printed at the top of the page.

Picc. *fff*
 Fl.1 *fff*
 Fl.2 *fff* Opt. *fff*
 Ob. *fff*
 Bsn. *fff* *mp* *fff* *fff* *mp*
 Cl.1 *fff p*
 Cl.2 *mp* *fff* *mp*
 Cl.3 *fff* *mf* *fff* *mf*
 B.Cl. *fff* *f* *fff* *f*
 A.Sax.1 *fff* Opt. *mp* *fff* Opt. *mp*
 A.Sax.2 *fff* *mp* *fff* *mp*
 T.Sax. *fff p* *fff* *p*
 B.Sax. *fff* Open *fff*
 Tpt./Cnt.1 *fff* Open *fff*
 Tpt./Cnt.2 *fff* Open *fff*
 Tpt./Cnt.3 *fff* *fff*
 Hn.1 *fff* *fff*
 Hn.2 *fff* *fff*
 Hn.3 *fff* *fff*
 Tbn.1 *fff* *fff*
 Tbn.2 *fff* *fff*
 B.Tbn. *fff* *fff*
 Bar.1&2 *fff* *fff*
 Tba.1&2 *fff* *fff*
 S.Bass *fff* To F, G, C, Eb *fff*
 Timp. *fff*
 Perc.1 *fff* To Tom-Toms 4 Tom-toms *fff*
 Perc.2 *fff*
 Perc.3 *fff* Bass Drum *fff*

Picc. *fff*
 Fl.1 *fff*
 Fl.2 *fff*
 Ob. *fff*
 Bsn. *fff*
 Cl.1 *fff*
 Cl.2 *fff*
 Cl.3 *fff*
 B.Cl. *fff*
 A.Sax.1 *fff*
 A.Sax.2 *fff*
 T.Sax. *fff*
 B.Sax. *fff*
 Tpt./Cnt.1 *fff* *p < sfz* *p < sfz* *p < sfz* *p < sfz* *p < sfz*
 Tpt./Cnt.2 *fff* *p < sfz* *p < sfz* *p < sfz* *p < sfz* *p < sfz*
 Tpt./Cnt.3 *fff* *p < sfz* *p < sfz* *p < sfz* *p < sfz* *p < sfz*
 Hn.1 *fff* *p < sfz* *p < sfz* *p < sfz* *p < sfz* *p <*
 Hn.2 *fff* *p < sfz* *p < sfz* *p < sfz* *p < sfz* *p <*
 Hn.3 *fff* *p < sfz* *p < sfz* *p < sfz* *p < sfz* *p <*
 Tbn.1 *fff*
 Tbn.2 *fff*
 B.Tbn. *fff*
 Bar.1&2 *fff*
 Tba.1&2 *fff* Stagger Breathing
 S.Bass *fff*
 Timp. *fff* *ff*
 Perc.1 *fff* *ff*
 Perc.2 *fff*
 Perc.3 *fff*