

D

Where Soot Becomes Soil wurde vom Musikverein Böhringen und seinem Dirigenten Marco Geigges für die Stadtjubiläumsfeierlichkeiten Radolfzells im Jahr 2026 sowie für das Konzert *In Time with the City: Stories in Music and Sand* in Auftrag gegeben. Böhringen ist ein Stadtteil von Radolfzell in Süddeutschland. Das Werk reflektiert das Leben einer Stadt, ihre Vergangenheit, Gegenwart und Zukunft, in einer Reihe von Variationen, die auf einem einzigen, wiederkehrenden Thema basieren, das als musikalische DNA von Radolfzell und Böhringen dient.

Der eröffnende Abschnitt ist vorwärtsdrängend, laut und unerbittlich rhythmisch. Helle, metallische Klangfarben und repetitive Gesten evozieren die industrielle Welt, Maschinen in Bewegung, Produktivität, Wachstum und den Lärm, der den Fortschritt begleitet. Das Thema ist starr und kraftvoll, geprägt von Arbeit und Momentum.

Es folgt ein langsamer, weitläufiger Mittelteil, wie der frühe Morgen, nachdem die Maschinen verstummt sind. Hier verwandelt sich das Thema in etwas Lyrischeres und Zerbrechlicheres. Die Kargheit und die unterschwellige Traurigkeit deuten auf Erschöpfung und Auszehrung hin, eine Landschaft, ihrer Ressourcen beraubt, die an eine durch Übernutzung und Ungleichgewicht geformte Wüste erinnert.

Allmählich beginnt der letzte Abschnitt zu wachsen. Das Thema taucht wieder auf, gestärkt und erweitert, und baut sich zu einem kraftvollen und strahlenden Schluss auf. Diese Verwandlung symbolisiert Erneuerung und den Übergang zu nachhaltiger, grüner Energie, dort, wo das, was einst die Luft verdunkelte, zu fruchtbarem Boden wird und Ruß der Erde weicht.

F

Where Soot Becomes Soil a été commandée par le Musikverein Böhringen et son chef Marco Geigges pour les célébrations de l'anniversaire de la ville de Radolfzell en 2026 ainsi que pour le concert *In Time with the City: Stories in Music and Sand*. Böhringen fait partie de la ville de Radolfzell, dans le sud de l'Allemagne. L'œuvre réfléchit à la vie d'une ville, son passé, son présent et son avenir, à travers une série de variations construites sur un thème unique et récurrent qui sert d'ADN musical à Radolfzell et à Böhringen.

La section d'ouverture est entraînante, forte et d'un rythme implacable. Des couleurs sonores brillantes et métalliques ainsi que des gestes répétitifs évoquent le monde industriel, des machines en mouvement, la productivité, la croissance et le bruit qui accompagne le progrès. Le thème est rigide et puissant, façonné par le travail et l'élan.

Suit une section centrale lente et ample, semblable au petit matin après que les machines se sont tues. Ici, le thème se transforme en quelque chose de plus lyrique et de plus fragile. La sobriété et la tristesse sous-jacente suggèrent l'épuisement et l'appauvrissement, un paysage dépouillé de ses ressources, rappelant un désert façonné par la surexploitation et le déséquilibre.

Peu à peu, la section finale commence à croître. Le thème réapparaît, renforcé et élargi, et se développe vers une conclusion puissante et rayonnante. Cette transformation symbolise le renouveau et la transition vers une énergie durable et verte, là où ce qui obscurcissait autrefois l'air devient un sol fertile et où la suie cède la place à la terre.

E

Where Soot Becomes Soil is commissioned by the Musikverein Böhringen and its conductor Marco Geigges for the city anniversary celebrations of Radolfzell in 2026 and the concert *In Time with the City: Stories in Music and Sand*. Böhringen is part of the city of Radolfzell in southern Germany. The work reflects on the life of a city—its past, present, and future—through a series of variations built on a single, recurring theme that serves as Radolfzell's and Böhringen's musical DNA.

The opening section is driven, loud, and relentlessly rhythmic. Bright, metallic colors and repetitive gestures evoke the industrial world: machinery in motion, productivity, growth, and the noise that accompanies progress. The theme is rigid and forceful, shaped by labor and momentum.

A slow, spacious middle section follows, like early morning after the machines have fallen silent. Here, the theme transforms into something more lyrical and fragile. The sparseness and underlying sorrow suggest exhaustion and depletion—a landscape stripped of its resources, reminiscent of a desert shaped by overuse and imbalance. Gradually, the final section begins to grow. The theme re-emerges, strengthened and expanded, building toward a powerful and radiant conclusion. This transformation symbolizes renewal and the transition toward sustainable, green energy—where what once darkened the air becomes fertile ground, and soot gives way to soil.

INSTRUMENTATION

Dauer / Durée / Duration:8 :30''

Schwierigkeitsgrad / Degré de difficulté / Grade:4.5

Blasorchester / Orchestre d'Harmonie / Concert Band

- Piccolo
- Flute 1
- Flute 2
- Oboe
- Bassoon
- Clarinet Bb 1
- Clarinet Bb 2
- Clarinet Bb 3
- Bass Clarinet Bb
- Alto Saxophone Eb 1
- Alto Saxophone Eb 2
- Tenor Saxophone Bb
- Baritone Saxophone Eb
- Horn F/Eb 1
- Horn F/Eb 2
- Horn F/Eb 3
- Horn F/Eb 4
- Trumpet Bb 1
- Trumpet Bb 2
- Trumpet Bb 3
- Trombone C/Bb 1
- Trombone C/Bb 2
- Bass Trombone C/Bb
- Euphonium C/Bb 1
- Euphonium C/Bb 2
- Tuba C/Bb/Eb
- Timpani
- Mallets:
- Glockenspiel, Vibraphone, Xylophone
- Drum Set
- Percussion:
- Bass Drum, Suspended Cymbal, Tam-tam, Triangle, Rainstick

WHERE SOOT BECOMES SOIL

Théo Schmitt

Commissioned by Musikverein Böhringen for the city anniversary
celebrations of Radolfzell and its concert "In Time with the City: Stories in Music and Sand."

Driven, mechanical ♩ = 176

3 4 (♩ = ♩) 6 7 8

Piccolo C

1

Flute C

2

Oboe C

Bassoon C

1

Clarinet B♭ 2

3

Bass Clarinet B♭

1

Alto Saxophone E♭

2

Tenor Saxophone B♭

Baritone Saxophone E♭

1

Trumpet B♭ 2

3

1

Horn F

2

3

4

Hn. 3

pp

p

p

a2

a2

cue Hn.

cue Hn.

cue Hn.

pp

p

p

pp

p

p

Trombone C

1

2

Bass Trombone

Euphonium

1

2

Tuba C

Timpani

Mallets

S.D. (on the rim)

Drum Set

p

p

B.D.

p

9 10 11 12 13 14 15 16 17 18

Picc. *p* *f*

1 *p* *f*

Fl. 2 *p* *f*

Ob. *p* *f*

Bsn. *p* *f*

1 *p* *f*

Cl. 2 *p* *f*

3 *p* *f*

B. Cl. *p* *f*

1 *p* *f*

Alto Sax. 2 *p* *f*

Ten. Sax. *p* *f*

Bari. Sax. *p* *f*

1 *p* *f*

Tpt. 2 *p* *f*

2 *p* *f*

3 *p* *f*

1 *a2* *p* *f*

2 *a2* *p* *f*

3 *a2* *p* *f*

4 *a2* *p* *f*

1 *p* *f*

2 *p* *f*

B. Tbn. *p* *f*

1 *a2* *p* *f*

2 *a2* *p* *f*

Euph. 1 *p* *f*

2 *a2* *p* *f*

Tba. *p* *f*

(bring out accents)

Timp. *p* *f*

Xyl. *p* *f*

Mlts. 1 *p* *f*

Tenor Dr. *p* *f*

Dr. *p* *f*

Mid-tom *p* *f*

Tam. *mp* *f*

B. D. *p* *f*

19 20 21 22 24 25 26 27 28

Picc.

1

Fl.

2

Ob.

Bsn.

mf

p

p

1

Cl. 2

3

B. Cl.

mf

mf

mf

1

Alto Sax.

2

Ten. Sax.

Bari. Sax.

mf

mf

mf

1

Tpt. 2

2

3

Hn.

1

2

3

4

Tbn. 1

2

B. Tbn.

Euph. 1

2

Tba.

Timp.

Mlts. 1

Dr.

H-hit

f

pp

B. D.

29 30 31 32 33 34 35 36 37

Picc. *f*

1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *f*

1 *f*

Cl. 2 *f*

3 *f*

B. Cl. *f*

1 *f*

Alto Sax. 2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

1 *f*

Tpt. 2 *f*

2 *f*

3 *f*

1 *f*

Hn. 2 *f*

3 *f*

4 *f*

1 *f*

Tbn. 2 *f*

B. Tbn. *f*

1 *f*

Euph. 2 *f*

Tba. *f*

Timp. *f*

Mlts. 1 *f*

Dr. *f*

B. D. *f*

38 40 41 42 43 44 45 46 47

Picc. *p sub.*

1 *p*

2 *p*

Ob.

Bsn. *p sub.*

1 *p sub.*

2 *p sub.*

3 *p sub.*

B. Cl. *p sub.*

1

2

Alto Sax.

2

Ten. Sax.

Bari. Sax.

1

2

3

Tpt. 2

2

3

Hn. 1

2

3

4

Tbn. 1

2

B. Tbn.

Euph. 1

2

Tba.

Temp.

Uelts. 1 *p sub.*

Dr. *Tri.*

B. D. *pp*

Tenor Dr. *p*

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48 49 50 51 52 53 54 55 56

Picc.

1

Fl.

2

Ob.

Bsn.

1

Cl.

2

3

B. Cl.

1

Alto Sax.

2

Ten. Sax.

Bari. Sax.

1

Tpt. 2

2

3

Hn.

1

2

3

4

Tbn. 1

2

B. Tbn.

Euph. 1

2

Tba.

Temp.

Mllts. 1

Dr.

B. D.

57 58 59 60 61 62 63 64 65 66

Picc. *p* *ff*

1 *p* *ff*

Fl. 2 *p* *ff*

Ob. *p* *ff*

Bsn. *f* *ff*

1 *p* *ff*

Cl. 2 *p* *ff*

3 *p* *ff*

B. Cl. *f* *ff*

1 *f* *ff*

Alto Sax. 2 *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f* *ff*

1 *ff*

Tpt. 2 *ff*

2 *ff*

3 *ff*

1 *ff*

Hn. 2 *ff*

3 *ff*

4 *ff*

Tbn. 1 *f* *ff*

2 *f* *ff*

B. Tbn. *f* *ff*

Euph. 1 *f* *ff*

2 *f* *ff*

Tba. *f* *ff*

Timp. *ff*

Mlts. 1 *ff*

Dr. II *ff*

B. D. *f*

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67 68 69 70 71 72 73 74 75 76 77 78

Picc.

1

Fl.

2

Ob.

Bsn.

1

Cl. 2

3

B. Cl.

1

Alto Sax.

2

Ten. Sax.

Bari. Sax.

1

Tpt. 2

2

3

Hn.

1

2

3

4

Tbn. 1

2

B. Tbn.

Euph. 1

2

Tba.

Timp.

Mlts. 1

Dr.

B. D.

[illegible]

89 90 91 92 93 94 95 96 97 98

Picc. *ff*

1 *ff*

Fl. 2 *ff*

Ob. *ff*

Bsn. *ff*

1 *ff*

Cl. 2 *ff*

3 *ff*

B. Cl. *ff*

1 *ff*

Alto Sax. 2 *ff*

Ten. Sax. *mf* *ff*

Bari. Sax. *mf* *ff*

1 *ff*

Tpt. 2 *ff*

3 *ff*

1 *mf* *ff*

Hn. 2 *mf* *ff*

3 *mf* *ff*

4 *mf* *ff*

1 *mf - mf* *ff*

Tbn. 2 *mf* *ff*

B. Tbn. *mf* *ff*

1 *mf - mf* *ff*

Euph. 2 *mf* *ff*

Tba. *mf* *ff*

Timp. *f* *ff*

Mlts. 1 *mf* *ff*

Dr. II *f* *fp* *ff*

B. D. *ff*

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99 100 101 **molto rall.**

104 very slow, mourning $\text{♩} = 50$

107 108 109

Picc.

1

Fl.

2

Ob.

Bsn.

1

Cl.

2

3

B. Cl.

1

Alto Sax.

2

Ten. Sax.

Bari. Sax.

1

Tpt. 2

2

3

Hn.

1

2

3

4

Tbn. 1

2

B. Tbn.

Euph. 1

2

Tba.

Timp.

Mlts. 1

Dr.

B. D.

solo

p

solo

pp

stagger breathing

pp

stagger breathing

pp

solo

p

3

p

pp

Rain.

pp

110 111 112 rit. 114 115 116 117 118

Picc.

1

Fl.

2

Ob.

Bsn.

solo e rubato

p *mf*

1

Cl. 2

3

B. Cl.

p *pp*

1

Alto Sax.

2

Ten. Sax.

Bari. Sax.

cue Bsn. solo e rubato

p *mf*

1

Tpt. 2

2

3

Hn.

1

2

3

4

Tbn. 1

2

B. Tbn.

Euph. 1

2

Tba.

pp

Timp.

Mlts. 1

Dr. II

B. D.

119 120 121 122 123 124 125 **molto rall.** **126 a tempo, dramatic**

Picc. *f* *p sub. > pp* *mf* *pp* *tutti* *mf* *f*

Fl. 1 *f* *p sub. > pp* *mf* *pp* *f* *f*

Fl. 2 *p* *f* *maestoso*

Ob. *solo* *mf* *sub. dolce e cantabile* *3* *3* *3* *6* *6* *f* *maestoso*

Bsn. *f* *pp* *f*

Cl. 1 *p* *f* *p sub. > pp* *3* *PLAY (tutti)* *mf* *3* *3* *6* *6* *f* *maestoso*

Cl. 2 *f* *pp sub.* *f* *maestoso*

Cl. 3 *f* *pp sub.* *f* *maestoso*

B. Cl. *f* *pp sub.* *f*

Alto Sax. 1 *tutti* *mf* *6* *6* *f* *maestoso*

Alto Sax. 2 *mf* *6* *6* *f*

Ten. Sax. *f* *pp sub.* *play* *f*

Bari. Sax. *play* *f*

Tpt. 2 *f* *f*

Hn. 1 *a2* *mf* *f* *maestoso*

Hn. 2 *f* *a2*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. 1 *mf* *f* *f* *maestoso*

Euph. 2 *f*

Tba. *p* *f*

Timp. *f*

Mlts. 1 *f*

Dr. II *f*

B. D. *pp* *mp* *p* *f*

S.C.

127 128 129 130 131 132 133 134 135 rit.

Picc.

1

Fl.

2

Ob.

Bsn.

1

Cl.

2

3

B. Cl.

1

Alto Sax.

2

Ten. Sax.

Bari. Sax.

1

Tpt. 2

2

3

Hn.

1

2

3

4

Tbn. 1

2

B. Tbn.

Euph. 1

2

Tba.

Tmp.

Mlts. 1

2

3

4

B. D.

2.

scrap with tr. beater

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Leggerio, blooming ♪ = 66

137 Leggerio, blooming ♩ = 66 138 139 140

Picc. *pp* *sim.*

1 Fl. *ppp* *sim.*

2 Ob. *ppp* *pp* *sim.*

Bsn. *pp*

1 Cl. 2 3 B. Cl.

1 Alto Sax. 2

Ten. Sax. *pp* *sim.*

Bari. Sax.

1 Tpt. 2 *cup mute* *pp* *cup mute* *pp*

2 3 *cup mute* *pp*

1 2 Hn. 3 4

1 2 Tbn. B. Tbn.

1 2 Euph. Tba.

Timp.

Mtts. 1 *vibra.* *pp*

Dr.

B. D.

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141 142 143 144 145

Picc.

1

Fl.

2

Ob.

pp

Bsn.

1

Cl. 2

3

B. Cl.

1

Alto Sax. *mp*

2

Ten. Sax. *mp*

Bari. Sax.

1

Tpt. 2

2

3

Hn. 1

2

3

4

Tbn. 1

2

B. Tbn.

Euph. 1

2

Tba.

Timp.

Mlts. 1

Dr. II

B. D.

[illegible]

151 152 153 154 155

Picc. *mp*

1 *mf* *espress.*

Fl. 2 *mf* *espress.*

Ob. *pp* *pp* *mf* *espress.*

Bsn. *p* *mf* *espress.*

1 *p*

Cl. 2 *mp*

3 *mf* *espress.*

B. Cl. *p*

1 *p*

Alto Sax. 2 *mp*

Ten. Sax. *mf* *espress.*

Bari. Sax. *p*

1 *sim.*

Tpt. 2 *sim.*

2 *sim.*

3

1 *a2* *p* *mf* *espress.*

2

Hn. 3 *p*

4

1 *p*

2 *p*

Tbn. *pp* *p*

B. Tbn. *pp* *p*

1 *pp* *p*

2

Euph. *pp* *p*

Tba. *pp* *p*

Timp. *pp* *p*

Mlts. 1 *mp*

Dr. II

B. D. *pp* *mp*

[illegible]

164 165 166 167 168 (♩ = ♩)

Picc.

1

Fl.

2

Ob.

Bsn.

1

Cl. 2

3

B. Cl.

1

Alto Sax.

2

Ten. Sax.

Bari. Sax.

1

Tpt. 2

2

3

Hn.

1

2

3

4

Tbn. 1

2

B. Tbn.

Euph. 1

2

Tba.

Timp.

Mlts. 1

Dr. II

B. D.

4

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[illegible]

174 175 176 177 178

Picc.

1

Fl.

2

Ob.

Bsn.

1

Cl. 2

3

B. Cl.

1

Alto Sax.

2

Ten. Sax.

Bari. Sax.

1

Tpt. 2

2

3

Hn.

1

2

3

4

Tbn. 1

2

B. Tbn.

Euph. 1

2

Tba.

Timp.

Mlts. 1

Dr. II

B. D.

4

179 180 181 182 183 184

Picc. *p* *mf*

1 Fl. *p* *f* *p*

2 Fl. *p* *f* *p*

Ob. *p* *f* *p*

Bsn. *p* *f* *p*

1 Cl. 2 *f* *mf*

3 Cl. *f* *p*

B. Cl. *f* *p*

1 Alto Sax. *f* *p*

2 Alto Sax. *f* *p*

Ten. Sax. *mf* *p*

Bari. Sax. *mf*

1 Tpt. 2 *p* cup mute

2 Tpt. 2 *p* cup mute

3 Tpt. 2

1 Hn. *f*

2 Hn. *mf*

3 Hn. *mf*

4 Hn. *mf*

1 Tbn. 2 *mf*

2 Tbn. 2 *mf*

B. Tbn. *mf*

1. Euph. 1 *mf*

2 Euph. 2 *mf*

Tba. *mf*

Timp.

Mlts. 1

Dr. II 8

B. D. *mf*

Glock. *p*

scrap with tr. beater *mf*

185 186 187 188 189 190 191 192

Picc. *solo* *p* 7 *mf* 3

1 Fl. *p* 7 *mf* 3

2 Fl. *p* 7 *mf* 3

Ob. *p* 7 *mf* 3

Bsn. *p* 7 *mf* 3

1 Cl. *p* 7 *mf* 3

2 Cl. *p* 7 *mf* 3

3 Cl. *p* 7 *mf* 3

B. Cl. *p* 7 *mf* 3

1 Alto Sax. *p* 7 *mf* 3

2 Alto Sax. *p* 7 *mf* 3

Ten. Sax. *p* 7 *mf* 3

Bari. Sax. *p* 7 *mf* 3

1 Tpt. 2 *p* 7 *mf* 3

2 Tpt. 2 *p* 7 *mf* 3

3 Tpt. 2 *p* 7 *mf* 3

Hn. *p* 7 *mf* 3

1 Tbn. *p* 7 *mf* 3

2 Tbn. *p* 7 *mf* 3

B. Tbn. *p* 7 *mf* 3

Euph. 1 *p* 7 *mf* 3

2 Euph. 1 *p* 7 *mf* 3

Tba. *p* 7 *mf* 3

Timp. *p* 7 *mf* 3

Mlts. 1 *p* 7 *mf* 3

Dr. II *p* 7 *mf* 3

B. D. *p* 7 *mf* 3

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molto rall.

195 Grandioso ♩ = c. 96

196

Score for Grandioso, Op. 96, measures 195-196. The score is for a full orchestra and includes parts for Piccolo, Flutes (1, 2), Oboe, Bassoon, Clarinets (1, 2, 3), Bass Clarinet, Alto Saxophones (1, 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2, 3), Horns (1, 2, 3, 4), Trombones (1, 2), Bass Trombone, Euphonium (1, 2), Tuba, Timpani, and Bass Drum.

The score is marked **molto rall.** and **Grandioso**. The tempo is indicated as $\text{♩} = \text{c. } 96$. The key signature is one flat (B-flat major/D minor). The score is divided into measures 195 and 196.

Key markings and dynamics include:

- ff** (fortissimo) for many woodwinds and brass instruments.
- mp** (mezzo-piano) for some woodwinds.
- mf** (mezzo-forte) for some brass instruments.
- pp** (pianissimo) for the Timpani.
- ord.** (ordinario) for the Bass Drum.
- maestoso** (majestic) for the Trumpets, Horns, Trombones, Euphonium, and Tuba.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as **ff** and **mp**. The woodwinds and brass instruments play a prominent role in the texture.

197 198 199 200

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

Tba.

Timp.

Mlts. 1

Dr. II

B. D.

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DEMOS

27

201 202 203 204 205 206 207

Picc. 3 3 3 3 6 3

Fl. 1 3 3 3 3 3 3 3 6 3

Fl. 2 3 3 3 3 3 3 3 5 3

Ob. 3 3

Bsn. 3

Cl. 1 3 3 3 3 3 3 3 3 3

Cl. 2 3 3 3 3 3 3 3 3 3

Cl. 3 3 3 3 3 3 3 3 3 3

B. Cl. 3 3 3 3 3 3 3 3 3 3

Alto Sax. 1 3 3 3 3 3 3 3 3 3

Alto Sax. 2 3 3 3 3 3 3 3 3 3

Ten. Sax. 3 3 3 3 3 3 3 3 3 3

Bari. Sax. 3 3 3 3 3 3 3 3 3 3

Tpt. 1 3 3 3 3 3 3 3 3 3

Tpt. 2 3 3 3 3 3 3 3 3 3

Tpt. 3 3 3 3 3 3 3 3 3 3

Hn. 1 3 3 3 3 3 3 3 3 3

Hn. 2 3 3 3 3 3 3 3 3 3

Hn. 3 3 3 3 3 3 3 3 3 3

Hn. 4 3 3 3 3 3 3 3 3 3

Tbn. 1 3 3 3 3 3 3 3 3 3

Tbn. 2 3 3 3 3 3 3 3 3 3

B. Tbn. 3 3 3 3 3 3 3 3 3 3

Euph. 1 3 3 3 3 3 3 3 3 3

Euph. 2 3 3 3 3 3 3 3 3 3

Tba. 3 3 3 3 3 3 3 3 3 3

Timp. solo 3 3 3 3 3 3 3 3 3 3

Mlts. 1 3 3 3 3 3 3 3 3 3

Dr. II 3 3 3 3 3 3 3 3 3 3

B. D. 3 3 3 3 3 3 3 3 3 3

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208 209 210

Picc. *f* *ff*

1 *mf* *ff*

Fl. 2 *f* *ff*

Ob. *mf* *ff*

Bsn. *f* *ff*

1 *f* *ff*

Cl. 2 *mf* *ff*

3 *mf* *ff*

B. Cl. *ff*

1 *mf* *ff*

Alto Sax. 2 *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *ff*

1 *ff*

Tpt. 2 *ff*

2 *ff*

3 *ff*

1 *ff*

Hn. 2 *ff*

3 *ff*

4 *ff*

1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. 1 *ff*

2 *ff*

Tba. *ff*

Temp. *p* *ff*

Mtrc. 1 *ff*

Dr. II

B. D. *p* *ff*

EMO

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[illegible]

214 215 216

Picc. 1 2

Fl. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

Alto Sax. 1 2

Ten. Sax.

Bari. Sax.

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2

B. Tbn.

Euph. 1 2

Tba.

Timp.

Mlts. 1

Dr. II

B. D.

217

Picc.

1

Fl.

2

Ob.

Bsn.

1

Cl.

2

3

B. Cl.

1

Alto Sax.

2

Ten. Sax.

Bari. Sax.

1

Tpt.

2

3

1

Hn.

2

3

4

1

Tbn.

2

B. Tbn.

1

Euph.

2

Tba.

Timp.

Mlts. 1

Dr.

B. D.

218

molto rit.

220

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