

D

Echoes of my mind ist ein musikalisches Gedicht in drei Gemälde für Blasorchester. Dieses Stück ist eine Klangallegorie des folgenden Konzepts: ein Geist (Gedanken oder Träume), eingesperrt in einem Körper, der nicht mehr darauf reagiert, kämpft gegen Schmerz oder Reglosigkeit, um weiter zu träumen. Es ist also eine Ode an Träumerei und Freiheit, aber auch an die Beharrlichkeit angesichts der Widrigkeiten und schließlich an die Hoffnung.

Das erste Gemälde symbolisiert einen Traum, der wahllos von einer Idee zur anderen gleitet, erfüllt von Unschuld und Leichtigkeit. Es blüht in den ersten Takten mit einer Abfolge von kleinen Motiven auf, bevor es sich mit Freude in einer grösseren Melodie entfaltet. Mut aus den Takten sammelnd, versetzt uns der Traum in ein heroisches Lied voller Freude. Nachdem wir die Ekstase erreicht haben, taucht der Traum uns rasch in die nebelige Atmosphäre eines Schlafliedes. Dann entsteht aus dem Nichts eine Dissonanz, die uns in das zweite Gemälde führt...

Die Dissonanz, die den Schmerz widerspiegelt, tritt in Wellen auf und wächst unaufhaltsam, bevor sie uns in einer schlagartigen Explosion vollständig einhüllt. Das zweite Gemälde ist ein hektisches Rennen, bei dem das Motiv des Traums um sein Überleben kämpft, ständig von

einem unerbittlichen Tod geplagt. Die Gewalt erreicht ihren Höhepunkt und versenkt den Traum in die Tiefen des Unbewusstseins.

Das dritte Gemälde ist eine langsame und traurige Prozession, bei welcher der Geist von seiner Verzweiflung singt in diesem Körper eingefangen zu sein. Aus der Tiefe taucht allmählich ein rhythmisches Ostinato hervor, dann spielt das Altsaxophon eine melancholische Melodie, die dann von den Klarinetten übernommen wird, die das ganze Orchester zu einem tragischen Tutti führen. Die Atmosphäre beruhigt sich etwas, bevor ein neuer Übergang uns zum dramatischen Höhepunkt des Stückes führt, wo das Hauptthema kraftvoll wiederhallt, bevor es sich allmählich verflüchtigt. Dann verlieren wir uns in ein paar Erinnerungen, bevor die allerletzten Takte des Stückes endlich einen Hoffnungsschimmer herbeiführen. Der Schmerz löst sich auf, der Traum ist bereit wieder aufzublühen und der Zyklus beginnt von vorne...

F *Echoes of my mind* est un poème musical en trois tableaux pour orchestre d'harmonie. Cette pièce est une allégorie sonore du concept suivant : un esprit (des pensées ou des rêves), enfermé dans un corps qui ne lui répond plus, lutte contre la douleur ou l'immobilisme pour continuer à rêver. C'est donc une ode à la rêverie et à la liberté, mais aussi à la persévérance face à l'adversité, et enfin à l'espoir.

Le premier tableau symbolise un songe, volant hasardement d'une idée à l'autre, empreint d'innocence et de légèreté. Il éclot timidement dans les toutes premières mesures par une succession de petits motifs, avant de se déployer avec joie dans une mélodie plus ample. Rassemblant du courage au fil des mesures, le songe nous transporte vers un chant héroïque rempli d'allégresse. Après avoir atteint l'extase, le songe nous replonge prestement dans l'atmosphère nébuleuse d'une berceuse. C'est alors qu'une dissonance surgit de nulle part, nous entraînant dans le deuxième tableau...

La dissonance, représentant la douleur, surgit par vagues et grandit inexorablement avant de nous engloutir totalement dans une déflagration stridente. Le deuxième tableau est une course effrénée où le motif du rêve lutte pour sa survie, sans cesse harcelé par une fatalité implacable. La violence atteint son paroxysme et fait sombrer le rêve dans les abysses de l'inconscient.

Le troisième tableau est une lente et triste procession, où l'esprit chante son désespoir d'être enfermé dans ce corps. Un ostinato rythmique émerge progressivement des profondeurs, puis le saxophone alto entonne une mélodie mélancolique, reprise ensuite par les clarinettes qui emmènent tout l'orchestre à un tutti tragique. L'atmosphère s'apaise quelque peu avant qu'une nouvelle transition nous mène vers le sommet dramatique de la pièce, où le thème principal retentit puissamment, avant de s'évaporer peu à peu. On se perd ensuite dans quelques réminiscences avant que les toutes dernières mesures de la pièce apportent enfin une lueur d'espoir. La douleur se dissipe, le songe est prêt à éclore une nouvelle fois, le cycle recommence...

E *Echoes of my mind* is a musical poem in three paintings for wind band. This piece is a sound allegory of the following concept: a spirit (thoughts or dreams), locked in a body that no longer responds to it, fights against pain or immobility to carry on dreaming. It is therefore an ode to reverie and freedom, but also to perseverance in the face of adversity, and finally to hope.

The first painting symbolizes a dream, wandering randomly from one idea to another, imbued with innocence and lightness. It blossoms timidly in the very first bars with a succession of small motifs before unfolding with joy in an expansive melody. Gathering courage over the bars, the dream transports us to a heroic song filled with joy. After reaching ecstasy, the dream quickly plunges us into the nebulous atmosphere of a lullaby. Then a dissonance arises out of nowhere, leading us into the second painting....

The dissonance, representing pain, emerges in waves and grows inexorably before completely engulfing us in a piercing explosion. The second painting is a frantic race where the dream motif struggles for its survival, constantly harassed by an implacable fatality. Violence reaches its peak and sinks the dream into the depths of the unconscious.

The third painting is a slow and sad procession, where the spirit sings of its despair of being trapped in this body. A rhythmic ostinato gradually emerges from the depths, then the alto saxophone plays a melancholic melody, then taken over by the clarinets that lead the whole orchestra to a tragic tutti. The atmosphere calms down somewhat before a new transition leads us to the dramatic peak of the piece, where the main theme resounds powerfully, before gradually evaporating. We then get lost in a few reminiscences before the very last bars of the piece finally bring a glimmer of hope. The pain dissipates, the dream is once more ready to bloom, and the cycle starts again...

INSTRUMENTATION

Dauer / Durée / Duration: 8 :30''
Schwierigkeitsgrad / Degré de difficulté / Grade: 4

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
- Trumpet Bb 1
- Trumpet Bb 2
- Trumpet Bb 3
- Horn F/Eb 1
- Horn F/Eb 2
- Horn F/Eb 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
- Percussion 1 : Timpani
- Percussion 2 : Glockenspiel, Snare Drum, Xylophone
- Percussion 3 : Vibraphone, Bass Drum, Ratchet,
Snare Drum, Hands Cymb., Glockenspiel
- Percussion 4 : Triangle, Bass Drum, Vibraslap, Tam-tam
- Percussion 5 : Susp. Cymb. / Barchimes, Hands Cymb. /
Whip, 3 Tom-toms / Tam-tam / Triangle

ECHOES OF MY MIND

Theo Schmitt

Freely and flowing,
Very poetical and expressive ♩ = ca. 76

[illegible]

14 a little more going $\text{♩} = \text{ca. } 84$ 15 16 rubato 17 18 a little slower $\text{♩} = 74$ 19 20 accel. 21 a tempo $\text{♩} = 84$ 22

Picc. mf mp p mp mp

1 p mf

Fl. 1 p mf

2 p mf

Ob. p mp mf pp

Bsn. p mp

1 mf mp

Cl. 2 mp mf p mf p sub.

3 mp p mf p sub.

B. Cl. mp p p mf p sub.

1 mf mp p sub.

2 mp p p sub.

Ten. Sax. mp p mf

Bari. Sax. mp p p sub.

1 p mf p p mf p

Tpt. 2 p mf p p mf p

2 p mf p p mf p

3 p mf p p mf p

1 mf p sub.

Hn. 2 mf p sub.

3 mf p sub.

1 p p sub. mf

Tbn. 2 p p sub. mf

3 p p sub. mf

1 p mf p sub.

Euph. 2 p mf p sub.

Tba. p mf p sub.

Db. mp p mf p sub. mp

Perc. 1 p mf p sub.

Perc. 2 mp

Perc. 3 mp mf p mp p

Perc. 4 mp

Perc. 5 mp

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23 24 rit. 25 a tempo 27 28 29 30 31 rit. 32 a little slower $\text{♩} = 74$ 33

Picc. mf mp f mf

Fl. 1 mp mf mp p mp p mf f mf

Fl. 2 mp mf mp p mp p mf f mf

Ob. mf f mf

Bsn. mf f p

Cl. 1 mf f mf

Cl. 2 mf f mf

Cl. 3 mf f mf

B. Cl. p mf f p

Alto Sax. 1 mf f mf

Alto Sax. 2 mf f mf

Ten. Sax. mf f p

Bari. Sax. p mf f p

Tpt. 1 mp f mp p mf f mp mp

Tpt. 2 mp f mp p mf f p

Tpt. 3 mp f mp p mf f p

Hr. 1 mf p mf f p mp

Hr. 2 mf p mf f p

Hr. 3 mf p mf f p

Tbn. 1 mf p mp f p

Tbn. 2 mf p mp f p

Tbn. 3 mf p mp f p

Euph. 1 mf p mf f p

Euph. 2 mf p mf f p

Tba. mf mf p

Db. mf mp p mf p

Perc. 1 pp mf mf

Perc. 2 mf

Perc. 3 p mp p mp p mp

Perc. 4 pp p

Perc. 5 pp p

Susp. cymb. pp p

arco

39 Wide and bright ♩ = ca. 72

rit. 34 35 a tempo 36 37 molto rall. 38 39 40 41

Plcc. *mp* *pp* *mp* *mf*

1 *mp* *pp* *p* *mf* 6 6 6 6 6 6 6 6

2 *mp* *pp* *p* *mf* 6 6 6 6 6 6 6 6

Ob. *mp* *pp* *p* *mf* 3 3 3 3 3 3 3 3

Bsn. *pp* *p* *pp* *f*

1 *mp* *pp* *p* *pp* *mf* 6 6 6 6 6 6 6 6

Cl. 2 *mp* *pp* *p* *pp* *mf* 6 6 6 6 6 6 6 6

3 *mp* *pp* *p* *pp* *mf* 3 3 3 3 3 3 3 3

B. Cl. *p* *pp* *p* *pp* *f*

1 *mp* *pp* *p* *pp* *f*

Alto Sax. 2 *mp* *pp* *p* *pp* *f*

Ten. Sax. *pp* *p* *pp* *f*

Bari. Sax. *pp* *p* *pp*

1 *pp* *mp* *pp* *Open*

Tpt. 2 *pp* *mp* *pp* *Open*

2 *pp* *mp* *pp* *Open*

3 *pp* *mp* *pp* *Open*

1 *pp* *mp* *pp* *f*

Hn. 2 *pp* *mp* *pp* *f*

3 *pp* *mp* *pp* *f*

1 *pp* *mp* *pp* *f*

Tbn. 2 *pp* *mp* *pp* *f*

3 *pp* *mp* *pp* *f*

1 *pp* *mp* *pp* *f*

Euph. 2 *pp* *mp* *pp* *f*

Tba. *p* *pp* *p* *pp* *f*

Db. *p* *pp* *p* *pp* *f*

Perc. 1 *pp* *p* *mp* *pp* *f* (hard mallet)

Perc. 2 *mp* *p* To S. D. To snare drum

Perc. 3 *mp* *p* To bass drum

Perc. 4

Perc. 5 coin scrap *pp* *pp* *mf*

42 43 44 45 *accel.* 46 47 48

Picc. *p* *cresc.* *3*

Fl. 1 *p* *cresc.* *6*

Fl. 2 *p* *cresc.* *6*

Ob. *p* *cresc.* *3*

Bsn. *p* *cresc.*

Cl. 1 *p* *cresc.* *6*

Cl. 2 *p* *cresc.* *6*

Cl. 3 *p* *cresc.* *3*

B. Cl. *p* *cresc.*

Alto Sax. 1 *p* *cresc.*

Alto Sax. 2 *p* *cresc.*

Ten. Sax. *p* *cresc.*

Bari. Sax. *p* *cresc.*

Tpt. 1 *p* *cresc.*

Tpt. 2 *p* *cresc.*

Tpt. 3 *p* *cresc.*

Hr. 1 *p* *cresc.*

Hr. 2 *p* *cresc.*

Hr. 3 *p* *cresc.*

Tbn. 1 *p* *cresc.*

Tbn. 2 *p* *cresc.*

Tbn. 3 *p* *cresc.*

Euph. 1 *p* *cresc.*

Euph. 2 *p* *cresc.*

Tba. *p* *cresc.*

Db. *p* *cresc.*

Perc. 1

Perc. 2

Perc. 3 *Bass drum* *pp* *cresc.*

Perc. 4

Perc. 5

DEMOS

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49 Magnificent, bright and eroic ♩ = ca. 92

50 51

Plcc. *ff* *mf* *sfz*

1 *ff* *mf*

Fl. 1 *ff* *mf*

2 *ff* *mf*

Ob. *ff* *mf*

Bsn. *ff* *mf* *sfz*

1 *ff* *mf*

Cl. 2 *ff* *mf*

3 *ff* *mf*

B. Cl. *ff* *mf*

1 *ff* *sfz* *ff*

Alto Sax. 1 *ff* *sfz* *ff*

2 *ff* *sfz* *ff*

Ten. Sax. *ff* *mf* *sfz*

Bari. Sax. *ff* *mf* *sfz*

1 *ff* *f* *mf*

Tpt. 2 *ff* *mf*

3 *ff* *mf*

1 *ff* *ff*

Hn. 2 *ff* *ff*

3 *ff* *ff*

1 *ff* *ff*

Tbn. 2 *ff* *ff*

3 *ff* *f*

1 *ff* *f*

Euph. 1 *ff* *f*

2 *ff* *f*

Tba. *ff* *f*

Db. *ff* *f*

Perc. 1 *ff* *f*

Perc. 2 *ff* *mf*

Perc. 3 *ff* *mf*

Perc. 4 *f* *mp*

Perc. 5 *ff*

Snare drum *p*

Hands cym *mp*

E - G - A - B

52

Picc.

1

Fl. 1

2

Ob.

Bsn.

1

Cl. 2

3

B. Cl.

Alto Sax. 1

2

Ten. Sax.

Bari. Sax.

1

Tpt. 2

2

3

Hn. 2

1

2

3

Euph. 1

2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

mf

53

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56 57 58 59

Picc. *ff* *f* *sfz* *fp*

1 *ff* *f* *sfz* *fp*

Fl. 1 *ff* *f* *sfz* *fp*

2 *ff* *f* *sfz* *fp*

Ob. *ff* *f* *sfz* *fp*

Bsn. *ff* *f* *sfz* *fp*

1 *ff* *f* *sfz* *fp*

Cl. 2 *ff* *f* *sfz* *fp*

3 *ff* *f* *sfz* *fp*

B. Cl. *ff* *f* *sfz* *fp*

1 *ff* *f* *sfz* *fp*

Alto Sax. 1 *ff* *f* *sfz* *fp*

2 *ff* *f* *sfz* *fp*

Ten. Sax. *ff* *f* *sfz* *fp*

Bari. Sax. *ff* *f* *sfz* *fp*

1 *ff* *f* *sfz* *fp*

Tpt. 2 *ff* *f* *sfz* *fp*

2 *ff* *f* *sfz* *fp*

3 *ff* *f* *sfz* *fp*

1 *ff* *f* *sfz* *fp*

Hr. 2 *ff* *f* *sfz* *fp*

2 *ff* *f* *sfz* *fp*

3 *ff* *f* *sfz* *fp*

1 *ff* *f* *sfz* *fp*

Tbn. 2 *ff* *f* *sfz* *fp*

2 *ff* *f* *sfz* *fp*

3 *ff* *f* *sfz* *fp*

1 *ff* *f* *sfz* *fp*

Euph. 2 *ff* *f* *sfz* *fp*

2 *ff* *f* *sfz* *fp*

3 *ff* *f* *sfz* *fp*

1 *ff* *f* *sfz* *fp*

Tba. *ff* *f* *sfz* *fp*

2 *ff* *f* *sfz* *fp*

3 *ff* *f* *sfz* *fp*

1 *ff* *f* *sfz* *fp*

Perc. 1 *ff* *f* *sfz* *fp*

2 *ff* *f* *sfz* *fp*

3 *ff* *f* *sfz* *fp*

4 *ff* *f* *sfz* *fp*

5 *ff* *f* *sfz* *fp*

mf

60 61 62 63 64 65 Suddenly first tempo $\text{♩} = \text{ca. } 76$ 66 67 accel. 68 rit. 69

Picc. f sfz f sfz p mf

Fl. 1 f sfz pp $cresc.$ f sfz p mf

Fl. 2 f sfz pp $cresc.$ f sfz p mf

Ob. f sfz p Solo p mf

Bsn. sfz p $cresc.$ fp sfz mp^3

Cl. 1 f sfz p $cresc.$ f sfz p

Cl. 2 f sfz p $cresc.$ f sfz mf p

Cl. 3 f sfz p $cresc.$ f sfz mf p

B. Cl. sfz p $cresc.$ fp sfz p^3

Alto Sax. 1 f sfz mp $cresc.$ mf f sfz p

Alto Sax. 2 f sfz mp $cresc.$ mf f sfz mf p

Ten. Sax. f sfz mp $cresc.$ mf f sfz p

Bari. Sax. f sfz mp $cresc.$ mf sfz p

1 f sfz mf sfz pp mp p p

Tpt. 2 f sfz mf p sfz pp mp p

2 f sfz mf p sfz pp mp p

3 f sfz mf p sfz pp mp p

1 sfz mf fp sfz pp mp p p

Hn. 2 sfz mf fp sfz pp mp p p

3 sfz mf fp sfz pp mp p p

1 sfz p $cresc.$ fp sfz pp mp p

Tbn. 2 sfz p $cresc.$ fp sfz pp mp p

3 sfz p $cresc.$ fp sfz pp mp p

Euph. 1 sfz p $cresc.$ fp sfz mp^3

Tba. sfz p $cresc.$ fp sfz p

Db. sfz p $cresc.$ fp sfz p

Perc. 1 sfz fp sfz mp

Perc. 2 sfz fp sfz p

Perc. 3 sfz pp sfz p

Perc. 4 sfz p sfz p

Perc. 5 sfz p sfz p

To Glock. To glockenspiel

To Vib. to vibraphone

Susp. cymb. chock

[illegible]

83 84 85 86 87 88 89 90 91 *accel.* 92

Picc. *fp* *n* *fp* *n*

1 *fp* *n* *fp* *n*

Fl. 1 *fp* *n* *fp* *n*

2 *fp* *n* *fp* *n*

Ob. *espress.* *mp* *espress.* *mp*

Bsn. *mp* *n* *mp* *n* *mp* *f*

1 *all.* *fp* *mp* *n* *fp* *mp* *n*

Cl. 2 *fp* *mp* *n* *fp* *mp* *n*

3 *fp* *mp* *n* *fp* *mp* *n*

B. Cl. *p* *sfz* *espress.* *mp* *n* *p* *sfz* *mp* *f* *mp* *f*

1 *mp* *n* *mp* *n*

Alto Sax. 1 *fp* *mp* *n* *fp* *mp* *n*

2 *fp* *mp* *n* *fp* *mp* *n*

Ten. Sax. *fp* *mp* *n* *fp* *mp* *n*

Bari. Sax. *p* *sfz* *mp* *n* *p* *sfz* *mp* *f*

1 *sfz* *n* *p* *sfz* *n* *p* *mp* *f* *mp* *f*

Tpt. 2 *sfz* *n* *p* *sfz* *n* *p*

2 *sfz* *n* *p*

3 *sfz* *n* *p*

1 *sfz* *pp* *sfz* *pp* *cresc.* *pp*

Hn. 2 *sfz* *pp* *sfz* *pp* *cresc.* *pp*

3 *sfz* *pp* *sfz* *pp* *cresc.* *pp*

1 *sfz* *pp* *sfz* *pp* *cresc.* *pp*

Tbn. 2 *sfz* *pp* *sfz* *pp* *cresc.* *pp*

3 *sfz* *pp* *sfz* *pp* *cresc.* *pp*

Euph. 1 *espress.* *mp* *n* *mp* *n* *mp* *f*

2 *mp* *n* *mp* *n* *mp* *f*

Tba. *p* *sfz* *p* *sfz* *mp* *f* *mp* *f*

Db. *p* *sfz* *p* *sfz* *mp* *f* *mp* *f*

Perc. 1 *sfz* *n* *p* *sfz* *n* *p* *cresc.*

Perc. 2 *sfz* *n* *p* *sfz* *n* *p* *cresc.*

Perc. 3 *p* *mp* *p* *p* *mp* *p* *cresc.*

Perc. 4 *pp* *sfz* *pp* *sfz* *pp* *cresc.*

Perc. 5 *coin scrap* *sfz* *coin scrap* *sfz*

93 94 95 96 97 98 99 100 101 102 103 104

Rough and Relentless ♩ = 94

(let the tone fall, if possible accentuate the effect)

Plcc. *ff* *sfz* *f*

1 *ff* *sfz* *f*

Fl. 1 *ff* *sfz* *f*

2 *ff* *sfz* *f*

Ob. *sfz p* *sfz* *f*

Bsn. *mp* *f* *sfz* *ff* *p* *pp* *mp*

1 *f* *sfz p* *sfz* *mp*

Cl. 2 *f* *sfz p* *sfz* *mp*

3 *f* *sfz p* *sfz* *mp*

B. Cl. *mp* *f* *sfz* *ff* *p* *pp* *mp*

1 *f* *sfz* *ff* *n* *mp*

Alto Sax. 1 *mp* *f* *sfz* *ff* *n* *mp*

2 *mp* *f* *sfz* *ff* *n* *mp*

Ten. Sax. *mp* *f* *sfz* *ff* *n* *mp*

Bari. Sax. *mp* *f* *sfz* *ff* *p* *pp* *mp*

1 *mp* *f* *sfz p* *ff* *sfz* *f* *p*

Tpt. 2 *sfz p* *sfz* *f* *p* *n*

2 *sfz p* *sfz* *f* *p* *n*

3 *sfz p* *sfz* *f* *p* *n*

1 *mp* *f* *sfz* *fp* *p*

Hr. 2 *mp* *f* *sfz* *sfz* *p*

3 *mp* *f* *sfz* *sfz p*

1 *f* *sfz* *ff* *n*

Tbn. 2 *f* *sfz* *ff* *n*

3 *f* *sfz* *ff* *n*

1 *mp* *f* *sfz* *ff* *p* *pp* *mp* *n* *mp* *n*

Euph. 2 *mp* *f* *sfz* *ff* *p* *pp* *mp* *n* *mp* *n*

Tba. *mp* *f* *sfz* *ff* *p* *pp* *mp* *n* *mp* *n*

Db. *mp* *f* *sfz* *ff* *p* *pp* *mp* *n* *mp* *n*

Perc. 1 *f* *sfz* *ff* *ff* *n*

Perc. 2 *ff* *sfz p*

Perc. 3 *ff*

Perc. 4 *f* *sfz* *sfz*

Perc. 5 *ff*

Xylophone *ff* *sfz p*

To S. D. Ratchet *ff*

To snare drum *ff*

Whip *ff*

scrap the tam-tam with the triangle beater *sfz*

105 106 107 108 109 (idem) 110 111 112 113 114 115 116

Picc. *mp* *sfz*

Fl. 1 *flz.* *n* *mp* *n* *mp* *sfz* *pp* *p*

Fl. 2 *flz.* *n* *mp* *n* *mp* *sfz* *pp* *p*

Ob. *sfz* *pp* *p*

Bsn. *p* *pp* *mf* *p* *f* *p*

Cl. 1 *n* *n* *mp* *n* *p* *mp* *mf* *p* *sfz* *pp* *p*

Cl. 2 *n* *n* *mp* *n* *p* *mp* *sfz* *pp* *p*

Cl. 3 *n* *n* *mp* *n* *p* *mp* *mf* *p* *sfz* *pp* *p*

B. Cl. *p* *pp* *mf* *p* *f* *p*

Alto Sax. 1 *n* *mp* *n* *p* *mp* *mf* *p* *sfz* *p*

Alto Sax. 2 *n* *mp* *n* *p* *mp* *mf* *p* *sfz* *p*

Ten. Sax. *n* *mp* *n* *p* *mp* *mf* *p* *sfz* *p*

Bari. Sax. *p* *pp* *mf* *p* *f* *p*

Tpt. 1 *f* *p*

Tpt. 2 *f* *p*

Tpt. 3 *f* *p*

Hr. 1 *sfz*

Hr. 2 *sfz*

Hr. 3 *sfz*

Tbn. 1 *mp* *sfz*

Tbn. 2 *mp* *sfz*

Tbn. 3 *mp* *sfz*

Euph. 1 *pp* *mf* *p* *sfz*

Tba. *p* *pp* *mf* *p* *sfz*

Db. *pizz.* *p* *pp* *mf* *p* *sfz*

Perc. 1 *mp* *sfz* F - A - B - E

Perc. 2 *sfz* *pp* *p*

Perc. 3

Perc. 4 Vibraslap *p* *sfz*

Perc. 5 Whip *sfz*

117 118 119 120 121 122 123 124 125 126

Picc. *f sfz mp*

Fl. 1 *f p sfz mp*

Fl. 2 *f p sfz mp*

Ob. *f p sfz f mp*

Bsn. *f p sfz f*

Cl. 1 *fp sfz f*

Cl. 2 *fp sfz f*

Cl. 3 *fp sfz f*

B. Cl. *f p sfz*

Alto Sax. 1 *f p sfz f mp*

Alto Sax. 2 *f p sfz f mp*

Ten. Sax. *f sfz f mp*

Bari. Sax. *f p sfz f mp*

Tpt. 1 *f fp mp sfz f*

Tpt. 2 *f fp mp sfz f*

Tpt. 3 *f fp mp sfz f*

Hr. 1 *f fp sfz f mp*

Hr. 2 *f fp sfz f mp*

Hr. 3 *f fp sfz f mp*

Tbn. 1 *mf f sfz f mp*

Tbn. 2 *mf f sfz f mp*

Tbn. 3 *mf f sfz f mp*

Euph. 1 *mf sfz f mp*

Euph. 2 *mf sfz f mp*

Tba. *mf sfz f mp*

Db. *mf sfz*

Perc. 1 *p sfz sfz*

Perc. 2 *fp sfz*

Perc. 3 *f mp*

Perc. 4 *sfz*

Perc. 5 *sfz*

Snare drum *f mp*

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This image shows a page of a musical score, likely for a symphony or concert band, covering measures 127 through 134. The score is written for a large ensemble, including the following instruments:

- Picc. (Piccolo)
- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cl. 2 (Clarinet 2)
- Cl. 3 (Clarinet 3)
- B. Cl. (Bass Clarinet)
- Alto Sax. 1 (Alto Saxophone 1)
- Alto Sax. 2 (Alto Saxophone 2)
- Ten. Sax. (Tenor Saxophone)
- Bari. Sax. (Baritone Saxophone)
- Tpt. 2 (Trumpet 2)
- Tpt. 3 (Trumpet 3)
- Hn. 2 (Horn 2)
- Hn. 3 (Horn 3)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- Euph. 1 (Euphonium 1)
- Euph. 2 (Euphonium 2)
- Tba. (Tuba)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- Perc. 4 (Percussion 4)
- Perc. 5 (Percussion 5)

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *p*, *mp*, *f*, *cresc.*). A large, red, diagonal watermark reading "EMUSIKVERLAG-FRANK.CH" is overlaid across the entire page.

137 138 139 140 141 142 143 144 145 146

Picc. *f* *cresc.* *ff*

1 *mf* *cresc.* *ff*

Fl. 1 *mf* *cresc.* *ff*

2 *mf* *cresc.* *ff*

Ob. *mf* *cresc.* *ff* *f*

Bsn. *mf* *cresc.* *ff*

1 *f* *cresc.* *ff*

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

3 *f* *cresc.* *ff*

B. Cl. *f*

1 *mf* *f* *cresc.* *f*

Alto Sax. 1 *mf* *f* *cresc.* *f*

2 *mf* *f* *cresc.* *f*

Ten. Sax. *mf* *f* *cresc.* *f*

Bari. Sax. *mf* *f* *cresc.* *f*

1 *f* *ff* *f*

Tpt. 2 *f* *ff* *f*

2 *f* *ff* *f*

3 *f* *ff* *f*

1 *f* *f* *f*

Hr. 2 *f* *f* *f*

3 *f* *f* *f*

1 *ff* *f*

Tbn. 2 *ff* *f*

3 *ff* *f*

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

Euph. 2 *f* *ff* *f*

Tba. *ff* *f*

Db. *ff* *f*

Perc. 1 *f*

Perc. 2 *f* *ff*

Perc. 3 *sfz* to hands cymb. *p*

Perc. 4 *p*

Perc. 5 *Susp. cymb.* *p* *f*

147 148 149 150 151 152 153 154 155

Picc. *mf* *ff* *mf* *ff* *p* *ff*

1 *mf* *ff* *mf* *ff* *p* *ff*

Fl. 1 *mf* *ff* *mf* *ff* *p* *ff*

2 *mf* *ff* *mf* *ff* *p* *ff*

Ob. *fp* *sfz* *f* *fp* *sfz* *f* *mf* *ff*

Bsn. *fp* *sfz* *f* *fp* *sfz* *f* *mf* *ff*

1 *mf* *ff* *mf* *ff* *p* *ff*

Cl. 2 *mf* *ff* *mf* *ff* *p* *ff*

3 *mf* *ff* *mf* *ff* *p* *ff*

B. Cl. *fp* *sfz* *f* *fp* *sfz* *f* *mf* *ff*

1 *mf* *ff* *mf* *ff* *p* *ff*

Alto Sax. 1 *mf* *ff* *mf* *ff* *p* *ff*

2 *mf* *ff* *mf* *ff* *p* *ff*

Ten. Sax. *fp* *sfz* *f* *fp* *sfz* *f* *mf* *ff*

Bari. Sax. *fp* *sfz* *f* *fp* *sfz* *f* *mf* *ff*

1 *fp* *sfz* *f* *fp* *sfz* *f* *mf* *ff*

Tpt. 2 *fp* *sfz* *f* *fp* *sfz* *f* *mf* *ff*

2 *fp* *sfz* *f* *fp* *sfz* *f* *mf* *ff*

3 *fp* *sfz* *f* *fp* *sfz* *f* *mf* *ff*

1 *fp* *sfz* *f* *fp* *sfz* *f* *mf* *ff*

Hn. 2 *fp* *sfz* *f* *fp* *sfz* *f* *mf* *ff*

3 *fp* *sfz* *f* *fp* *sfz* *f* *mf* *ff*

1 *fp* *sfz* *f* *fp* *sfz* *f* *mf* *ff*

Tbn. 2 *fp* *sfz* *f* *fp* *sfz* *f* *mf* *ff*

3 *fp* *sfz* *f* *fp* *sfz* *f* *mf* *ff*

1 *fp* *sfz* *f* *fp* *sfz* *f* *mf* *ff*

Euph. 2 *fp* *sfz* *f* *fp* *sfz* *f* *mf* *ff*

Tba. *fp* *sfz* *f* *fp* *sfz* *f* *mf* *ff*

Db. *fp* *sfz* *f* *fp* *sfz* *f* *mf* *ff*

Perc. *f* *p* *ff*

Perc. 2 *mf* *ff* *mf* *ff* *p* *ff*

Perc. 3 *ff* *ff* *ff* *ff*

Perc. 4 *f* *p* *f* *p* *ff* *p* *f*

Perc. 5 *sfz* *sfz* *p* *f*

Whip *sfz* *sfz* *p* *f*

Hand cymb. *ff* *ff* *ff* *ff*

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156 157 158 159 160 161 162 163 164 165 166 167 *espress. Solo*

Picc. *f* *ff* *ffz* *mp*

Fl. 1 *f* *ff* *ffz* *n* *p*

Fl. 2 *f* *ff* *ffz* *n* *p*

Ob. *f* *ff* *ffz* *mp*

Bsn. *f* *ff* *ffz*

Cl. 1 *f* *ff* *ffz* *Div. n* *p*

Cl. 2 *f* *ff* *ffz* *n* *p*

Cl. 3 *f* *ff* *ffz* *n* *p*

B. Cl. *f* *ff* *ffz*

Alto Sax. 1 *f* *ff* *ffz* *n* *mf* *n*

Alto Sax. 2 *f* *ff* *ffz* *n* *mf* *n*

Ten. Sax. *f* *ff* *ffz* *n* *mf* *n*

Bari. Sax. *f* *ff* *ffz*

Tpt. 1 *f* *ff* *ffz* *ff* *p* *n* *Cup mute* *n*

Tpt. 2 *f* *ff* *ffz* *ff* *p* *n* *Cup mute* *n*

Tpt. 3 *f* *ff* *ffz* *ff* *p* *n* *Cup mute* *n*

Hr. 1 *f* *ff* *ffz* *p*

Hr. 2 *f* *ff* *ffz* *p*

Hr. 3 *f* *ff* *ffz* *p*

Tbn. 1 *f* *ff* *ffz* *ff* *p* *n* *Cup mute* *n*

Tbn. 2 *f* *ff* *ffz* *ff* *p* *n* *Cup mute* *n*

Tbn. 3 *f* *ff* *ffz* *ff* *p* *n* *Cup mute* *n*

Euph. 1 *f* *ff* *ffz*

Euph. 2 *f* *ff* *ffz*

Tba. *f* *ff* *ffz*

Db. *f* *ff* *ffz*

Perc. 1 *f* *ff* *ffz* *ff* *n* *Change quickly F to D*

Perc. 2 *f* *ff* *ffz* *ff* *To Glock. chock. To glockenspiel* *Glockenspiel* *p*

Perc. 3 *f* *ff* *ffz* *To tam-tam*

Perc. 4 *p* *ff* *ffz*

Perc. 5 *p* *f* *ffz*

168 169 170 171 172 173 174 175 176 177 178 179

Plcc. *mf* *mp* *mf* *mp* *mf* *mp*

Fl. 1 *mf* *mp* *mf* *mp* *mf* *mp*

2 *mf* *mp* *mf* *mp* *mf* *mp*

Ob. *mf* *mp* *mf* *mp* *mf* *mp*

Bsn. *p* *mp* *p* *p* *mp* *p* *p* *mp*

1 *p* *mp* *p* *p* *mp* *p* *p* *mp*

Cl. 2 *p* *mp* *p* *p* *mp* *p* *p* *mp*

3 *p* *mp* *p* *p* *mp* *p* *p* *mp*

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

1 *n* *mf* *n* *n* *mf* *n* *n* *mf* *n*

Alto Sax. 1 *n* *mf* *n* *n* *mf* *n* *n* *mf* *n*

2 *n* *mf* *n* *n* *mf* *n* *n* *mf* *n*

Ten. Sax. *n* *mf* *n* *n* *mf* *n* *n* *mf* *n*

Bari. Sax. *p* *mp* *p* *p* *mp* *p* *p* *mp*

1 *mf* *n* *n* *mf* *n* *n* *mf* *n*

Tpt. 2 *mf* *n* *n* *mf* *n* *n* *mf* *n*

2 *mf* *n* *n* *mf* *n* *n* *mf* *n*

3 *mf* *n* *n* *mf* *n* *n* *mf* *n*

1 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Hr. 2 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

3 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

1 *mp* *p* *mf* *p* *mf* *p* *mf* *p*

Tbn. 2 *mp* *p* *mf* *p* *mf* *p* *mf* *p*

3 *mp* *p* *mf* *p* *mf* *p* *mf* *p*

Euph. 1 *p* *mp* *p* *p* *mp* *p* *p* *mp*

2 *p* *mp* *p* *p* *mp* *p* *p* *mp*

Tba. *p* *mp* *p* *p* *mp* *p* *p* *mp*

Db. *p* *mp* *p* *p* *mp* *p* *p* *mp*

Perc. 1 *mp*

Perc. 2 *p* *mp* *p* *p* *mp* *p* *p* *mp*

Perc. 3 *p* *mp* *p* *p* *mp* *p* *p* *mp*

Perc. 4 *p* *mp* *p* *p* *mp* *p* *p* *mp*

Perc. 5 *p* *mp* *p* *p* *mp* *p* *p* *mp*

180 181 182 183 184 185 186 187 188 189 190 191

Picc. *mf* *f* *f* *fp* *f*

Fl. 1 *p sub.* *f* *f* *fp*

Fl. 2 *f* *p sub.* *f* *fp* *f*

Ob. *mf* *f* *fp*

Bsn. *p p* *p sub.* *mp* *mf* *fp*

Cl. 1 *p sub.* *f* *fp* *f*

Cl. 2 *p sub.* *f* *fp* *f*

Cl. 3 *f* *p sub.* *f* *fp* *f*

B. Cl. *p p* *p sub.* *mp* *mf* *fp*

Alto Sax. 1 *n* *f* *f* *fp*

Alto Sax. 2 *n* *f* *fp*

Ten. Sax. *n* *f* *p sub.* *mp* *fp*

Bari. Sax. *p p* *f* *p sub.* *mp* *mf* *fp*

Tpt. 1 *mf* *n* *f* *fp*

Tpt. 2 *mf* *n* *f* *fp*

Tpt. 3 *mf* *n* *f* *fp*

Hr. 1 *mp* *f* *p sub.* *sfz*

Hr. 2 *f* *p sub.*

Hr. 3 *f* *p sub.*

Tbn. 1 *mf* *p* *f* *f* *fp*

Tbn. 2 *mf* *p* *f* *f* *fp*

Tbn. 3 *mf* *p* *f* *f* *fp*

Euph. 1 *p p* *p sub.* *mp* *mf* *fp*

Tba. *p* *p* *p sub.* *mp* *mf* *fp*

Db. *p* *p* *p sub.* *mp* *mf* *fp*

Perc. 1 D - F - A - B Solo *ff*

Perc. 2 *f* *f*

Perc. 3 To snare drum *ff*

Perc. 4 To bass drum *p* *ff*

Perc. 5 3 tom-toms *ff*

192 193 194 195 196 197 198 199 200 201

Picc.

1

Fl. 1

2

Ob.

Bsn.

1

Cl. 2

3

B. Cl.

Alto Sax. 1

2

Ten. Sax.

Bari. Sax.

1

Tpt. 2

2

3

Hn. 2

3

1

Tbn. 2

3

Euph. 1

2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

211

202 203 204 205 206 207 208 209 210

Picc. *ff* *f*

1 *ff* *f*

Fl. 1 *ff* *f*

2 *ff* *f*

Ob. *ff* *f*

Bsn. *f* *ff* *f*

1 *ff* *f*

Cl. 2 *ff* *f*

3 *ff* *f*

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

1 *f* *ff* *f*

Alto Sax. 1 *f* *ff* *f*

2 *f* *ff* *f*

Ten. Sax. *f* *ff* *f*

Bari. Sax. *f* *ff* *f*

1 *f* *fp* *f* *ff* *f*

Tpt. 2 *f* *fp* *f* *fp* *ff* *f*

2 *f* *fp* *f* *fp* *ff* *f*

3 *f* *fp* *f* *fp* *ff* *f*

1 *f* *ff* *f*

Hr. 2 *f* *ff* *f*

3 *f* *ff* *f*

1 *f* *ff* *f*

Tbn. 2 *f* *ff* *f*

3 *f* *ff* *f*

1 *f* *ff* *f*

Euph. 2 *f* *ff* *f*

Tba. *f* *ff* *f*

Db. *f* *ff* *f*

Perc. 1 *ff* *Solo*

Perc. 2 *ff* *f*

Perc. 3 *f*

Perc. 4 *f*

Perc. 5 *f*

[illegible]

223 224 225 226 227 228 229 230 231 232 233 234

Picc. *ffz* *fff*

1 *ff sfz p* *fff*

Fl. 1 *ff sfz p* *fff*

2 *ff sfz p* *fff*

Ob. *ff sfz p* *fff*

Bsn. *ff fp* *fff*

1 *ff sfz p* *fff*

Cl. 2 *ff sfz p* *fff*

3 *ff sfz p* *fff*

B. Cl. *ff* *fff*

1 *ff* *p* *fff*

Alto Sax. 1 *ff* *p* *fff*

2 *ff* *p* *fff*

Ten. Sax. *ff fp* *fff*

Bari. Sax. *ff* *fff*

1 *ff fp* *fff*

Tpt. 2 *ff fp* *fff*

2 *ff fp* *fff*

3 *ff fp* *fff*

1 *ff fp* *fff*

Hn. 2 *ff fp* *fff*

3 *fp* *fff*

1 *ff* *fff*

Tbn. 2 *ff* *fff*

3 *ff* *fff*

1 *ff* *fff*

Euph. 2 *ff* *fff*

Tba. *ff* *fff*

Db. *ff* *fff*

Perc. 1 *p* *fff*

Perc. 2 *ff* *fff*

Perc. 3 *ff* *fff*

Perc. 4 *ff* *p* *fff*

Perc. 5 *ff* *p* *fff*

To tam-tam

Tam-tam

Hands cymb.

Hands cymb.

235 236 237 238 239 240 241 242 243

Picc.

1

Fl. 1

2

Ob.

Bsn.

1

Cl. 2

3

B. Cl.

1

Alto Sax. 1

2

Ten. Sax.

Bari. Sax.

1

Tpt. 2

2

3

1

Hn. 2

3

1

Tbn. 2

3

Euph. 1

2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

p *fff* *fff* *p* *fff* *p* *fff*

258 slow, sad and suspended $\text{♩} = \text{ca. } 40$

256 257 rit. ($\text{♩} = \text{ca. } 40$) 259 260 261 262 263 264

Picc. 1 2 Ob. Bsn. Cl. 2 3 B. Cl. Alto Sax. 1 2 Ten. Sax. Bari. Sax. Tpt. 2 3 Hn. 2 3 Tbn. 2 3 Euph. 1 2 Tba. Db. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5

n *ppp* *p* *espress. Solo* *mf* *p* *pizz.* *p* *G - B - C - F* *Ped. Vibraphone (medium mallet, motor on)* *pp* *p* *mp* *mf* *p*

265 266 267 268 269 270 271

Picc. *pp* *cresc. very gradually*

Fl. 1 *n* *p* *n* *p* *n* *p* *mf* *p sub.* *cresc. very gradually*

Fl. 2 *n* *p* *n* *p* *n* *p* *mf* *p sub.* *cresc. very gradually*

Ob. *p* *cresc. very gradually*

Bsn. *pp* *f*

Cl. 1 *ppp* *mf* *p sub.* *cresc. very gradually*

Cl. 2 *ppp* *mf* *p sub.* *cresc. very gradually*

Cl. 3 *ppp* *mf* *p sub.* *cresc. very gradually*

B. Cl. *ppp* *mf* *p sub.* *cresc. very gradually*

Alto Sax. 1 *n* *p* *cresc. very gradually* *f*

Alto Sax. 2 *p* *cresc. very gradually* *f*

Ten. Sax. *mp* *f*

Bari. Sax. *ppp* *p* *cresc. very gradually* *f*

Tpt. 1 *p* *cresc. very gradually* *f*

Tpt. 2 *mp* *f*

Tpt. 3 *mp* *f*

Hr. 1 *p* *cresc. very gradually* *f*

Hr. 2 *p* *cresc. very gradually* *f*

Hr. 3 *p* *cresc. very gradually* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

Euph. 1 *p* *Disc. very gradually* *f*

Euph. 2 *p* *Disc. very gradually* *f*

Tba. *f*

Db. *p* *cresc. very gradually* *arco* *f*

Perc. 1 *p* *f*

Glockenspiel *pp* *cresc. very gradually* *f*

Perc. 2 *ppp* *mf* *p sub.* *cresc. very gradually* *f*

Perc. 3 *ppp* *mf* *p sub.* *cresc. very gradually* *f*

Perc. 4 *ppp* *cresc. very gradually* *f*

Perc. 5 *pp* *Susp. cymb.* *f*

277 rit.

278 a tempo

279

272 273 274 275

Picc. *mf* *p* *pp* *p*

1 *mf* *p* *pp* *p*

Fl. 1 *mf* *p* *pp* *p*

2 *mf* *p* *pp* *p*

Ob. *mf* *p* *pp* *p*

Bsn. *mf* *p* *p*

1 *mf* *p* *pp* *p*

Cl. 2 *mf* *p* *pp* *p*

3 *mf* *p* *pp* *p*

B. Cl. *mp* *p* *pp*

1 *mf* *p* *pp*

Alto Sax. 1 *mf* *p* *pp*

2 *mf* *p* *pp*

Ten. Sax. *mf* *p* *pp*

Bari. Sax. *mp* *p* *pp*

1 *mf* *mp* *p* *mf* *p* *n*

Tpt. 2 *mp* *mf* *mp* *p* *mf* *p* *n*

2 *mp* *mf* *mp* *p* *mf* *p* *n*

3 *mp* *mf* *mp* *p* *mf* *p* *n*

1 *mp* *p* *mf* *p* *n* Solo *pp*

Hn. 2 *mp* *p* *mf* *p* *n*

3 *mp* *p* *mf* *p* *n*

1 *mp* *p* *mf* *p* *n*

Tbn. 2 *mp* *p* *mf* *p* *n*

3 *mp* *p* *mf* *p* *n*

Euph. 1 *mf* *p* *mf* *p* *n*

2 *mf* *p* *mf* *p* *n*

Tba. *mp* *p* *mf* *p* *n*

Db. *mp* *p* *mf* *p* *n* *pp*

Perc. 1 *p* *mf* *p* *pp*

Perc. 2 *mf* *p*

Perc. 3 *mf* *p* *pp* *p*

Perc. 4 *p* *mp* *mf* *mp* *p*

Perc. 5 Tam-tam *p* Triangle *p*

280 281 282 rit. 283 a tempo molto rall. 284 a tempo 285 286

Picc. *p sub.* *ff* extremely intense

Fl. 1 *mp* *cresc.* *f* *p sub.* *ff* extremely intense

Fl. 2 *cresc. very gradually* *f* *p sub.* *ff* extremely intense

Ob. *cresc. very gradually* *f* *p sub.* *ff* extremely intense

Bsn. *cresc. very gradually* *f* *p sub.* *ff* extremely intense

Cl. 1 *cresc. very gradually* *f* *p sub.* *ff* extremely intense

Cl. 2 *cresc. very gradually* *f* *p sub.* *ff* extremely intense

Cl. 3 *cresc. very gradually* *f* *p sub.* *ff* extremely intense

B. Cl. *cresc. very gradually* *p sub.* *ff* extremely intense

Alto Sax. 1 *cresc. very gradually* *p sub.* *ff* extremely intense

Alto Sax. 2 *cresc. very gradually* *p sub.* *ff* extremely intense

Ten. Sax. *cresc. very gradually* *f* *ff* extremely intense

Bari. Sax. *cresc. very gradually* *f* *p sub.* *ff* extremely intense

Tpt. 1 *p sub.* *ff* extremely intense

Tpt. 2 *p sub.* *ff* extremely intense

Tpt. 3 *p sub.* *ff* extremely intense

Hr. 1 *cresc. very gradually* *p sub.* *ff* extremely intense

Hr. 2 *mp* *ff* extremely intense

Hr. 3 *mp* *ff* extremely intense

Tbn. 1 *p* *cresc.* *f* *p sub.* *ff* extremely intense

Tbn. 2 *f* *p sub.* *ff* extremely intense

Tbn. 3 *p* *cresc.* *f* *p sub.* *ff* extremely intense

Euph. 1 *p* *cresc.* *p sub.* *ff* extremely intense

Euph. 2 *p* *cresc.* *f* *p sub.* *ff* extremely intense

Tba. *p* *cresc.* *f* *p sub.* *ff* extremely intense

Db. *cresc. very gradually* *f* *p sub.* *ff* extremely intense

Perc. 1 *cresc. very gradually* *f* *p sub.* *ff* extremely intense

Perc. 2 *p* *cresc. very gradually* *f* *p sub.* *ff* extremely intense

Perc. 3 *cresc. very gradually* *f* *p sub.* *ff* extremely intense

Perc. 4 *ppp* *cresc.* *f* *ff* extremely intense

Perc. 5 *ff* Hands cymb.

287 288 289 290 291 292 293

Plcc. *dim.* *p* *pp* *p* *pp* *p* *ppp*

1 *dim.* *p* *p* *pp* *p* *ppp*

Fl. 1 *dim.* *p* *pp* *p* *pp* *p* *ppp*

2 *dim.* *p* *pp* *p* *pp* *p* *ppp*

Ob. *dim.* *p* *pp* *p* *pp* *p* *ppp* Solo *p*

Bsn. *dim.* *p* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *p* *ppp*

1 *dim.* *p* *p* *pp* *p* *ppp*

Cl. 2 *dim.* *p* *pp* *p* *ppp*

3 *dim.* *p* *pp* *p* *ppp*

B. Cl. *dim.* *p* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *p* *ppp*

1 *dim.* *p* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *p* *ppp* Solo Oboe

2 *dim.* *p* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *p* *ppp*

Ten. Sax. *dim.* *p* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *p* *ppp*

Bari. Sax. *dim.* *p* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *p* *ppp*

1 *dim.* *p* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *p* *ppp* Straight mute

2 *dim.* *p* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *p* *ppp* Straight mute

3 *dim.* *p* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *p* *ppp* Straight mute

1 *dim.* *p* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *p* *ppp*

Hn. 2 *dim.* *p* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *p* *ppp*

3 *dim.* *p* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *p* *ppp*

1 *dim.* *p* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *p* *ppp* Cup

Tbn. 2 *dim.* *p* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *p* *ppp* Cup mute

3 *dim.* *p* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *p* *ppp* Cup mute

Euph. 1 *dim.* *p* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *p* *ppp*

2 *dim.* *p* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *p* *ppp*

Tba. *dim.* *p* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *p* *ppp*

Db. *dim.* *p* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *p* *ppp*

Perc. 1 *pp*

Perc. 2 *dim.* *p* *pp*

Perc. 3 *dim.* *p* *pp*

Perc. 4 *ff* *dim.* *p* *pp* *mf* *pp* *mf* *pp* *pp* *p* *ppp*

Perc. 5 *ff* *pp* Tam-tam

294 rit. 295 Slow ♩ = ca. 60 296 297 298 299 rit. 300 a tempo 301 302 slightly faster ♩ = 72

Picc.

1

Fl. 1

2

Ob.

Bsn.

1

Cl. 2

3

B. Cl.

Alto Sax. 1

2

Ten. Sax.

Bari. Sax.

1

Tpt. 2

3

Hn. 2

3

1

Tbn. 2

3

Euph. 1

2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

ppp

mp

n

ppp

p

ppp

mp

ppp

p

ppp

n

pp

Bassoon Solo

pp

p

n

pp

p

n

Straight mute

mp

Straight mute

mp

ppp

pp

ppp

V

n

p

pp

pp

mp

p

n

p

n

p

303 rit. 304 Slow ♩ = 60 305 306 molto rall. Solo 307 a tempo 308 309 rit. 310 311 312 a tempo 313 as long as required..

Picc. *pp*

1 *pp*

Fl. 1 *p*

2 *mp* *pp* *p* *pp* *pp* *n*

Ob.

Bsn.

1 *pp* *pp* *n* *ppp* *n*

Cl. 2 *pp* *pp* *n* *ppp* *n*

3 *pp* *pp* *n* *ppp*

B. Cl. *ppp* *n*

1

Alto Sax. 1

2

Ten. Sax.

Bari. Sax.

1 *n*

Tpt. 2 *n*

3 Straight mute *mp* *n*

1 *p* *n*

Hn. 2 *p* *n*

3 *p* *n*

1

Tbn. 2

3

Euph. 1

2

Tba.

Db.

Perc. 1 *p* *>* *pp*

Perc. 2 *pp* *ppp* *p*

Perc. 3 *pp* *ppp* *mp* *n*

Perc. 4

Perc. 5

Let resonate as much as necessary, then remove gradually the pedal