

Guttorm Kittelsen

**Concert Piece for Symphonic Band
& Percussion**



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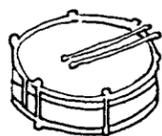


Concorso internazionale di composizione originale per banda

Corciano Associazione turistica



Corciano Arte

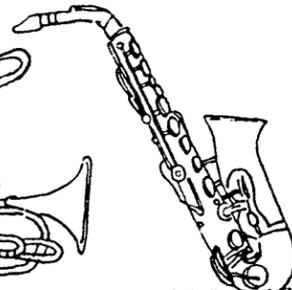
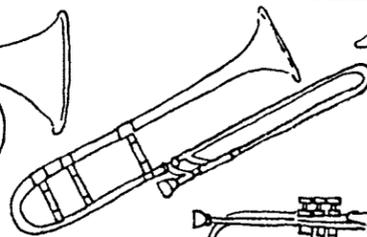
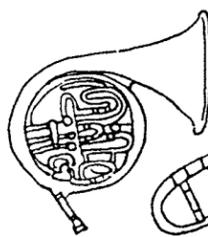
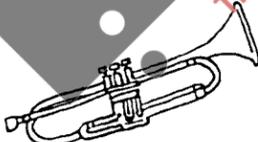
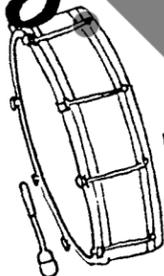
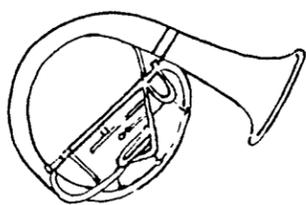


1° Premio

Edizione 1990



Guttorm Kittelsen



Corciano

19/08/1990

CONCERT PIECE FOR SYMPHONIC BAND AND PERCUSSION



Pro-Loco CÔRCIANO

Il Presidente

Antonio Maria Bergamini

Guttorm Kittelsen

Concert Piece for Symphonic Band & Percussion

Verkkommentar

«Concert Piece for Symphonic Band & Percussion» ble bestilt av Norges musikkorps forbund. Verket ble tildelt 1. pris i «The 11th International Competition for Original Composition for Band» i Corciano i Italia den 19. august 1990. I 1991 var verket hovedattraksjon under en Italiaturné med «Forsvarets Musikk». Dirigent var Terje Boye Hansen.

Verket er tenkt pedagogisk, med særlig vekt på å utvikle slagverket innenfor korps-tradisjonen. 4 ulike deler er satt sammen for at musikerne skal få kontakt med ulike musikalske uttrykk - slagverksolo/modernisme/storband/symfonisk. Det er lagt vekt på at alle musikerne skal ha interessante stemmer å spille. Verket kan fremføres med eller uten mikrofoner i deler av slagverket, noe som vil medføre at de to versjonene vil få et ulikt klangbilde. Verket stiller store krav til utøverne.

«Concert Piece for Symphonic Band & Percussion» er utgitt på CD i Italia. Tittelen på CD-platen er «Corciano in Banda». Katalognummeret er CNB 051. Utgiver er Tirreno Gruppo Editoriale, P.O. Box CH-6902 Lugano 2, Sveits. Tel. +41 91 68 89 79, fax +41 91 68 92 85.


Guttorm Kittelsen

Comments

«Concert Piece for Symphonic Band & Percussion» was commissioned by «Norges musikkorps forbund» («The Norwegian Society for Wind Bands»). The piece won 1st prize in «The 11th International Competition for Original Composition for Band» in Corciano, Italy on the 19th of August 1990. In 1991 the piece was the main attraction on an Italian tour with «The Royal Norwegian Army Band». Conductor was Terje Boye Hansen.

The piece was intended to be pedagogical, with particular emphasis on the development of percussion in Norwegian music for symphonic band. 4 consecutive sections are put together in such a way that the players are exposed to different musical expressions - percussion solo/modernism/big band/symphonic. I have tried to make all parts interesting for the players. The piece can be performed with or without microphones and amplification on some of the percussion instruments. The two versions of the piece will therefore sound different. The piece is challenging for the performers.

«Concert Piece for Symphonic Band & Percussion» is released on CD in Italy. The title is «Corciano in Banda». The catalog number is CNB 051. The CD is released by Tirreno Gruppo Editoriale, P.O. Box CH-6902 Lugano 2, Switzerland. Tel. +41 91 68 89 79, fax +41 91 68 92 85.


Guttorm Kittelsen

Guttorm Kittelsen
Concert Piece for Symphonic Band & Percussion

Electronic equipment needed when performing the amplified version:

Campane (tubular bells): 1 microphone
Grand Cassa (bass drum): 4 microphones
2 (or 4) Timpani (kettle drums): 2 (or 4) microphones
Minimum 7 (or 9) channel mixer
Reverb
Delay

Revisions

The piece has been revised several times. The last and most comprehensive revision was done in December, 1995. Scores and parts from earlier versions must not be used.

Addresses

The composer:

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Scores and parts are available from:

The Norwegian Music Information Centre
(Norsk Musikkinformasjon (NMI))
Tollbugata 28
0157 Oslo
Norway

Tel. +47 22 42 90 90
Fax +47 22 42 90 91



CONSERT PIECE FOR SYMPHONIC BAND AND PERCUSSION

INSTRUMENTATION

Piccoloflute 1 in C	- max. 1 player
Piccoloflute 2 in C	- max. 1 player
Flute 1	- min. 2 players
Flute 2	- min. 2 players
Oboe 1	- max. 1 player
Oboe 2	- max. 1 player
Bassoon 1	- min. 1 player
Bassoon 2	- min. 1 player
Clarinet in Eb	- max. 1 player
Clarinet in Bb 1	- min. 3 players
Clarinet in Bb 2	- min. 3 players
Clarinet in Bb 3	- min. 3 players
Bass Clarinet in Bb	- max. 1 player
Altosax. in Eb 1	- min. 1 player
Altosax. in Eb 2	- min. 1 player
Ten.sax. in Bb	- min. 1 player
Bar.sax. in Eb w/writ. low A	- max. 1 player
Horn in F 1	- min. 1 player
Horn in F 2	- min. 1 player
Horn in F 3	- min. 1 player
Horn in F 4	- min. 1 player
Cornet in Bb 1	- min. 3 players w/straight + cupmute
Cornet in Bb 2	- min. 3 players w/straight + cupmute
Cornet in Bb 3	- min. 3 players w/straight + cupmute
Trumpet/Picc.trp. in Bb 1	- min. 1 player/max. 1 player (picc.)
Trumpet/Picc.trp. in Bb 2	- min. 1 player/max. 1 player (picc.)
Trombone in C 1	- min. 1 player
Trombone in C 2	- min. 1 player
Trombone in C 3	- max. 1 player (Basstrombone)
Baritone (Euphonium)	- min. 2 players (written in C)
Tuba (Eb and Bb ?)	- min. 2 players (written in C)
Percussion I:	Xylophone, vibraphone w/motor, low pitched snaredrum, medium sized A2 cymbals, 1 suspended cymbal on a stand (no 1 small), gran cassa no I, anvil or felly (bilfelg) and tubular bells.
Percussion II:	Glockenspiel (campanelli), highpitched snaredrum, bongos, large sized A2 cymbals, 2 susp. cymbals on stands (no 2 splash and no 3 medium ride w/sizzles) and gran cassa no II.
Percussion III:	Marimba, crotales, high pitched snaredrum, bongos, small sized A2 cymbals (sharing with timpani), 2 susp. cymbals on stands (no 4 medium and no 5 large), gran cassa no III and tam-tam.
Timpani + perc:	2 timpani 28' (F-C) + 25' (Bb-f), gran cassa no IV, small sized A2 cymbals (sharing with percussion III), cabasa and sleigh bells.



NOTES

ABOUT THE PICCOLOFLUTES

Whenever the two piccolo flutes play in unison or octaves, the conductor may choose to use only one piccolo if there are major intonation problems between the two players. This should however only be the case if working with amateurs. If working with professionals, I would prefer that some effort is made to get hold of capable players.

ABOUT DYNAMICS

All dynamic signs are approximate. My reason for writing different dynamics on instruments playing the same line is to indicate how they shall be blended together. Therefore the overall dynamics may very well be ff while for instance the snaredrum plays pp.

If it turns out difficult to handle all the different dynamic signs, the conductor is allowed to make alterations. The overall dynamics indicating if a part of the music is to be played loud or soft must however be unchanged.

ABOUT SHARPS AND FLATS

Sharps and flats is understood to affect not only the note before which it immediately occurs, but also, unless contradicted, any other notes on the same line or space of the staff throughout the measure (bar), and if the last note of the measure is thus inflected and is tied to the same note at the opening of the next measure, the latter also is understood to be included in the inflection.

ABOUT PERCUSSION AND TIMPANI

If there is no note following a tie (—) it means let ring (laissez vibrer).

If there is no tie after a note, the note should be damped even in the absence of the word "DAMP", which is used occasionally throughout the score.

GENERAL INFORMATION

- Bl. w/ Trp. + Trb. = Blend with trumpets and trombones.

- \flat = lowered a $\frac{1}{4}$ -tone

- \sharp = raised a $\frac{1}{4}$ -tone

However, in this order: $\sharp \rightarrow \flat \rightarrow \natural$, the \flat means lowered a $\frac{1}{4}$ -tone from \sharp . (See the pages 30, 34 and 38).

- \wedge = accent on the beat

} both are executed in the same manner.

- $\>$ = accent off the beat

- When several dynamic signs occur within one bar, please pay attention. Often when notes are tied together within the same bar it indicates the interpretation of the dynamics which have to be very precise. When slurs are indicated, no new attacks should be performed. When the dynamic signs are not precisely followed, the voices will cover for each other, and the overall sound will be "muddy".

Ex.1:

(precise notation)	(not precise notation)

Ex.2:

(precise notation)	(not precise notation)



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PERCUSSION/TIMPANI
REVISED, DECEMBER 1995

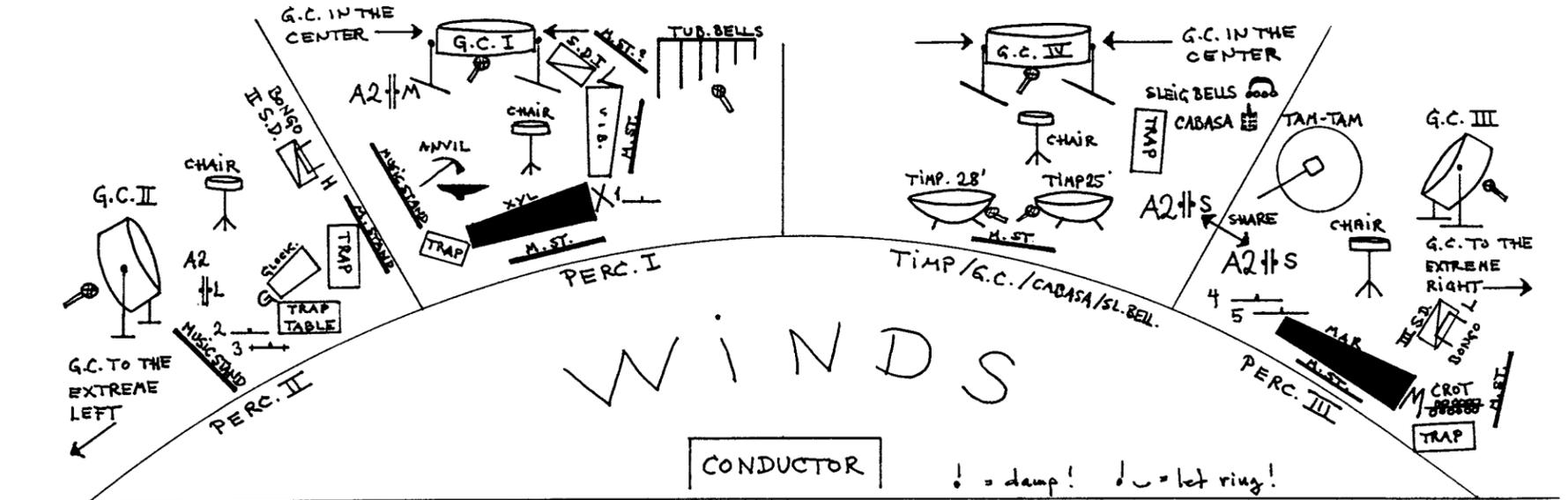
GUTTORM KITTELSEN.

CONCERT PIECE FOR SYMPHONIC BAND AND PERCUSSION

LAYOUT

⊙ = MICROPHONE.

COMPOSERS SUGGESTIONS.



PERCUSSION I

ii , iiii (XYLOPHONE), V MOTOR ii (VIBRAPHONE), ii No. I LOW (SNAREDRUM (S.D.) S SNARES ON),
 A2 H M (HANDHELD CYMBALS, MEDIUM SIZE), 1 (SUSPENDED CYMBAL, SMALL (S) SIZE)
 No. I ii , pp , i WOODEN BEATER (GRAND CASSA (G.C.)), H or A (ANVIL OR STEEL BRAKE DRUMS (FELLYS) STRUCK WITH HAMMER. STRIKE WITH MUCH FORCE. THE SOUND SHOULD BE RICH, FORCEFUL, OPEN (RINGING), "CLANKING", PENETRATING AND EVEN "FRIGHTENING." IF ANVIL OR FELLY IS NOT AVAILABLE, USE A LARGE COWBELL.), TTTTT (TUBULAR BELLS).

PERCUSSION II

ii , (GLOCKENSPIEL OR CAMPANELLI), ii No. II HIGH (SNAREDRUM (S.D.) S SNARES ON) (= SNARES OFF *),
 H (ii ?) ii (BONGO, HIGH PITCHED (H)), A2 H L (HANDHELD CYMBALS, LARGE SIZE), 2 3 4 5 M.R. S ii , ii (2 SUSPENDED CYMBALS, SPLASH (SP) AND MEDIUM RIDE WITH SIZZLES (H.R. S SIZZLES), No. II ii , pp , i WOODEN BEATER (GRAND CASSA (G.C.)).

PERCUSSION III

ii ii , iiii , ii ii (?) (MARIMBA), H M L S ii ii (?) METAL BEATERS (CROTALES, RANGE A (SOUNDS 8va SOPRA)),
 ii No. III HIGH (SNAREDRUM (S.D.) S SNARES ON) (= SNARES OFF *), L (ii ?) ii (BONGO, LOW PITCHED (L) *),
 A2 H S (HANDHELD CYMBALS, SMALL SIZE (SHARE W TIMP.)), 4 5 M L ii , ii (2 SUSPENDED CYMBALS, MEDIUM (M) AND LARGE (L) SIZES), No. III ii , pp , i WOODEN BEATER (GRAND CASSA (G.C.)), O (TAM-TAM).

TIMPANI + PERC.

TIMP. 28': I ii ii + TIMP. 25': II ii ii . THE PART COULD PREFERABLY BE PLAYED ON 4 TIMPANI, BUT I HAVE SCORED IT SO IT IS MADE POSSIBLE TO DO IT WITH 2 TIMPANI.
 No. IV ii , pp , i WOODEN BEATER (GRAND CASSA (G.C.)), A2 H S (HANDHELD CYMBALS, SMALL SIZE (SHARE W PERC. III)),
 (CABASA), OOOO (SLEIGH BELLS).

NOTE! $\text{TIMP. + G.C. I - IV}$ ARE TO BE AMPLIFIED THROUGH A P.A.-SYSTEM AND PROCESSED WITH REVERB AND DELAY TO ACHIEVE A "HEAVY ROCK-SOUND". IF NOT POSSIBLE, IGNORE IT.

* IF BONGOS ARE NOT AVAILABLE, USE 2 S.D.'s WITHOUT SNARES (). PREFERABLY HIGH PITCHED S.D.'s



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PERCUSSION/TIMPANI

REVISED, DECEMBER 1995

GUTTORM KITTELSEN

CONCERT PIECE FOR SYMPHONIC BAND AND PERCUSSION

OVERALL INSTRUMENT LIST. PERC. + TIMP.

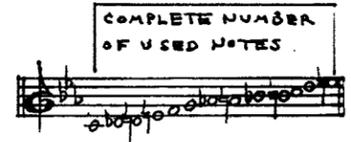
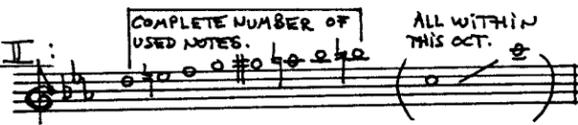
S = SMALL
M = MEDIUM
L = LARGE
M.R. = MEDIUM RIDE
SP. = SPLASH

TUNED IDEOPHONES I, KEYBOARD PERCUSSION:

1x , 1V , 1 M , 1G 

TUNED IDEOPHONES II:

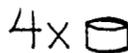
1x 



IDEOPHONES OF INDEFINITE PITCH:

3x A2  (S-M-L), 5x  (No. 1. S - 2 SP. - 3 M.R. $\frac{1}{2}$ SIZZLES (---) - 4 M - 5 L.),
1x  or , 1x , 1x , 1x 

MEMBRANOPHONES I, UNTUNED:

3x  (ONE LOW PITCHED, TWO HIGH PITCHED), 2x  (ONE LOW PITCHED, ONE HIGH PITCHED)
4x 

MEMBRANOPHONES II, TUNED:

2x  (28' + 25') THE TIMPANI PART MAY VERY WELL BE PLAYED ON MORE THAN TWO TIMPANI (28' + 25'), BUT I HAVE TRIED TO MAKE IT POSSIBLE TO PLAY THE PART ON TWO TIMPANI ONLY. OF COURSE THE EXTREME NOTES WILL SOUND BETTER ON LARGER AND SMALLER TIMPANI.

NOTE:

- IF IT IS DIFFICULT TO GET HOLD OF 4  (G.CASSAS), TWO OF THEM MAY BE ORDINARY BAND-BASSDRUMS. I AM EVEN WILLING TO CONSIDER THE 4 G.C.'S TO BE VOICED INTO ONE PART FOR ONE G.C. TO HAVE THE PIECE PLAYED, BUT OF COURSE, THE RESULT WILL SUFFER A BIT LOOSING AMONG OTHER THINGS THE STEREO-EFFECT AND THE THICKNESS OF THE SOUND OF QUADRUPLE G.C.'S, WHICH IS BEAUTIFUL. IF ONLY ONE OR TWO (OR THREE) G.CASSAS IS/ARE AVAILABLE, PLEASE GET ALL THE ACCENTS EXECUTED BY THE NUMBER OF GRAND CASSAS IN ACTION.
- A JAZZ-DRUMSET MAY BE USED AS A SUBSTITUTE FOR G.C., S.D., 'S AND A2'S IF THE NUMBER OF PERCUSSION PLAYERS ARE LIMITED. A NEW JAZZ-DRUMSET-PART MUST THEN BE WRITTEN, VOICING THE 3 PERCUSSION PARTS AND THE PERCUSSION INSTRUMENTS OF THE TIMPANI PART TOGETHER, FORMING ONE NEW PART INCLUDING ALL ACCENTS FROM THE RESPECTIVE PARTS.
- IT WOULD BE GREAT! IF TIMP. + G.C. I - IV ^{+TUB. BELLS} (OR EV. JAZZ-DRUMSET) COULD BE AMPLIFIED THROUGH A P.A.-SYSTEM AND PROCESSED WITH REVERB AND DELAY, TO ACHIEVE A "HEAVY ROCK-SOUND". IF NOT POSSIBLE, IGNORE IT, BUT PLEASE; DO NOT GIVE UP WITHOUT TRYING!

EXPLAINING OF SYMBOLS FOR THE PERCUSSION GROUP, SEE COMPOSERS SUGGESTIONS ON LAYOUT.

- PERCUSSION CYMBLS ARE USED ACCORDING TO THE STANDARD USED IN THE BOOK "CONTEMPORARY PERCUSSION" BY REGINALD SMITH BRINDLE. (OXF. UNIV. PRESS 1970).

CONCERT PIECE FOR SYMPHONIC BAND AND PERCUSSION

DURATA 12 MIN.

PART I Revised 17/3-91 and 26/6-91.
Revised again Desember 1995. G.K.

Guttorm Kittelsen
Sept/des.-1989
TRANSPosed SCORE

$\text{♩} = 80$

x) \square = HIGH (H) AND LOW (L) BONGOS

*) BASSCL. Bb: FRENCH NOTATION, SOUNDING A MAJOR NINTH LOWER.

4 5

Picc. C
1
2

FLUTE C
1
2

FLUTE C
1
2

OBOE C
1
2

BASSOON (FAG)
1
2

CLAR Eb

CLAR Bb
1
2
3

BASSCL Bb

ALTSAX Eb
1
2

TENSAX Bb

BAR.SAX Eb

HRN F
1
2
3
4

CRNT Bb
1
2
3

TR.P. Bb
1
2

TR.B. C
1
2
3

BAR. C

TUBA C

PERC
2
3

TIMP

ffsf

DAMP

ffsf

DAMP

ffsf

DAMP

ffsf

NB noter
This music is copyright protected

7 8 9

Picc. 1
C 2

FLUTE 1
C

FLUTE 2
C

OBOE 1
C 2

BASSOON
(TAG) 2

CLAR
Eb

CLAR
1
Bb 2
3

BASSCL
Bb

ALTSAX
Eb 2

TEN.SAX
Bb

BAR.SAX
Eb

HRN 1
F 2

HRN 3
F 4

CRNT
1
Bb 2
3

TR.P.
1
Bb 2

TR.B.
1
C 2
3

BAR.
C

TUBA
C

PERC 2
3

TIMP

ff 3
sub.p
DAMP
TUNE II R → D →

sub p
sub p
sub p

pp

X

(4 b) #

Picc. 1
C 2

FLUTE 1
C

FLUTE 2
C

OBOE 1
C 2

BASSOON 1
(TAG) 2

CLAR
Eb

CLAR
Bb 1 2 3

BASSCL
Bb

ALTSAX
Eb 1 2

TENSAX
Bb

BAR.SAX
Eb

HRN 1
F 2

HRN 3
F 4

CRNT
Bb 1 2 3

TR.P.
Bb 1 2

TR.B.
C 1 2 3

BAR.
C

TUBA
C

PERC 2 3

TIMP



*) IT IS O.K. IF I AND II IS SLIGHTLY DETUNED FROM HERE AND THE NEXT 2 BARS.

23 24 25

Picc. 1
C 2

FLUTE 1
C

FLUTE 2
C

OBOE 1
C 2

BASSOON 1
(FAG) 2

CLAR
Eb

CLAR
Bb 1
2
3

BASSCL
Bb

ALTSAX 1
Eb 2

TEN. SAX
Bb

BAR. SAX
Eb

HRN 1
F 2

HRN 3
F 4

CRNT 1
Bb 2
3

TR.P.
Bb 1
2

TR.B.
C 1
2
3

BAR.
C

TUBA
C

PERC 1
2
3

TIMP

PLAY ABSOLUTELY EVEN. NO ACCENTS
(ppp)

niente

ppp

sempre ppp

(mf)

f

(4-5-6)

29 4 4

30 31 32

Picc. C

FLUTE 1 C

FLUTE 2 C

OBOE 1 C

OBOE 2 C

BASSOON 1 (FAG)

BASSOON 2

CLARINET Eb

CLARINET Bb

BASSOON Bb

ALTSAX 1 Eb

ALTSAX 2 Bb

TENSAX Bb

BAROON Eb

HRN 1 F

HRN 2 F

HRN 3 F

HRN 4 F

CRNT Bb

TR.P. Bb

TR.B. C

TR.B. Bb

TR.B. Eb

BAR. C

TUBA C

TUBA Bb

TUBA Eb

PERC 1

PERC 2

PERC 3

TIMP

divisi

mp

mf

f

fp

ff

BL. W/HRN

BL. W/CL. Eb + CL. Bb

BL. W/OB.

BL. W/FL.

BL. W/CL. 2-3

BL. W/FL. + BAR.

SN. OFF

(DAMP)

A2 #M

A2 #L

M

SYNCHRONIZED

GLISS

PP

x) WHENEVER THE TWO PICCOLOFLUTES PLAY IN UNISON OR IN OCTAVES, THE CONDUCTOR MAY CHOOSE TO USE ONLY ONE PICCOLO IF THERE ARE MAJOR INTONATION PROBLEMS BETWEEN THE TWO PLAYERS. THIS SHOULD ONLY BE THE CASE IF WORKING WITH AMATEURS.

38 39 40

Picc. 1
C

FLUTE 1
C

FLUTE 2
C

OBOE 1
C

BASSOON (TAG)
C

CLAR. Eb

CLAR. Bb

BASSCL. Bb

ALTSAX 1
Eb

TEN. SAX Bb

BAR. SAX Eb

HRN 1
F

HRN 2
F

HRN 3
F

HRN 4
F

CRNT 1
Bb

CRNT 2
Bb

CRNT 3
Bb

TR.P. 1
Bb

TR.P. 2
Bb

TR.B. 1
C

TR.B. 2
C

TR.B. 3
C

BAR. C

TUBA C

PERC 1

PERC 2

PERC 3

TIMP

mf, mp, p, f, ffs, ffs subp, ffs, f

3, 6

BL. w/Bar. + xyl.

STRAIGHT MUTE

MUTE OUT

ALL

SCUMPER

SN. OFF

II

I

X) PICC : IF PICCOLO 1 BECOMES TOO LOUD AND HARS, PLAY a2 ON PICC. 2.
 X') PERC 1 : DROP [] IF NOT ENOUGH TIME

x) PERC. 2: DROP — IF TIME IS TOO SHORT (BUT DON'T GIVE UP BEFORE TRYING).

NMI 24-linjer x') PERC 2 { (x' x' x' = PLAY 2 AGAINST 3)
 R II { — BL. w/CL. + sax
 — BL. w/Trb + Tb + Fg

SAME KETTLE

x²) RISOLUTO E STRINGENDO:
 = BESTEMT OG PÅGÅENDE
 PENETRATING =
 GJENNOMTRENGENDE

45 46 47 48

Picc. C
 FLUTE C 1
 FLUTE C 2
 OBOE 1 C
 OBOE 2 C
 BASSOON 1 (TAG) 2
 CLAR. Eb
 CLAR. Bb 1
 CLAR. Bb 2
 CLAR. Bb 3
 BASSOON Bb
 ALTO SAX Eb 1
 ALTO SAX Eb 2
 TENOR SAX Bb
 BARITON SAX Eb
 HRN F 1
 HRN F 2
 HRN F 3
 HRN F 4
 CRNT Bb 1
 CRNT Bb 2
 CRNT Bb 3
 TR. F Bb 1
 TR. F Bb 2
 TR. B. C 1
 TR. B. C 2
 TR. B. C 3
 BAR. C
 TUBA C
 PERC 1
 PERC 2
 PERC 3
 TIMP

x) Picc.: PLAY (c-d-ess-f-g-ass-f) WITHIN THE BRACKETS ONLY IF IT SOUNDS NICE. IF NOT, PLAY UNIS WITH Picc 2 FROM: (TILL:), OR PLAY THE LOWEST VOICE a1.
 x1) PERC. 2: DROP — IF TIME IS TOO SHORT, (BUT AGAIN: PLEASE TRY!)

I*) f ffs subp f
 MAY ALSO BE PLAYED BY R II IF NOT ENOUGH TIME TO GET R I IN TUNE.

The musical score is arranged in a standard orchestral format with multiple staves for each instrument. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, Bassoon 1 and 2, Clarinet in E-flat, Clarinet in B-flat, Bassoon in B-flat, Alto Saxophone in E-flat, Tenor Saxophone in B-flat, and Baritone Saxophone in E-flat. The brass section consists of Horns 1-4, Cor Anglais in B-flat, Trumpets 1-3, Trombones 1-3, Baritone, and Tuba. The percussion section includes three Cassas (snare drums), Snare, and Tom-toms. The score features various musical notations such as dynamics (p, mf, f, ff, subp, subpp), articulation (accents, slurs), and performance instructions like 'DIVISI', 'LOCO', and 'TACET'. A large watermark 'IMB notel' is visible across the center of the page.

x) IF ONLY ONE OR TWO (OR THREE) G. CASSAS IS/ARE AVAILABLE, PLEASE GET ALL THE ACCENTS EXECUTED BY THE NUMBER OF G. C.'S IN ACTION.

53 54 55 56

The image shows a page of a musical score, measures 53 through 56. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left side of the score are:

- Picc. C (Piccolo)
- FLUTE C 1 and 2
- FLUTE Bb 2
- OBOE 1 and 2
- BASSOON 1 (TAG) and 2
- CLAR Eb 1 and 2
- CLAR Bb 2 and 3
- BASSCL Bb
- ALTSAX Eb 1 and 2
- TEN. SAX Bb
- BAR SAX Eb
- HRN F 1, 2, 3, 4
- CRNT Bb 1, 2, 3
- TR.P. Bb 1 and 2
- TR.B. C 1, 2, 3
- BAR. C
- TUBA C
- PERC 1, 2, 3 (Cymbals I, II, III)
- TIMP (Timpani)

Measure 53 includes markings like "DIV:" and "(b)". Measure 54 includes "sempre p" and "sempre mp". Measure 55 includes "No VIB", "ALL No VIB", "mf", and "BL./CL. Bb + Cont". Measure 56 includes "NORMAL", "f", "p", "mf", and "BL./Cont No VIB". The percussion section includes the instruction "(DO NOT STOP THE ROLL)" and dynamic markings like "(pp)", "mp", "p", and "pp", along with the instruction "à niente". A note at the bottom right of the percussion section says "TO I R + II R (TUNE I R → C IF NOT DONE YET)". A large watermark "NB noter" and "This music is copyright protected" is overlaid on the score.

61

62

63

64

The score is divided into measures 61, 62, 63, and 64. It features a complex arrangement of woodwinds, brass, and percussion. Key elements include:

- Woodwinds:** Flute 1 and 2, Oboe 1 and 2, Bassoon (TAG), Clarinet Eb, Clarinet Bb (3 parts), Bassoon Bb, Alto Sax Eb, Tenor Sax Bb, and Baritone Sax Eb. Many parts include triplets and dynamic markings like *mf*, *f*, and *ff*.
- Brass:** Horn F (4 parts), Trumpet Bb (2 parts), Trombone C (3 parts), Baritone C, and Tuba C. Some parts include *mf* and *p* markings.
- Percussion:** Percussion 1, 2, and 3, and Timpani. Percussion 1 includes *pp* and *mp* markings. Percussion 2 and 3 include *f* and *ff* markings. Timpani includes *mf*, *f*, and *ff* markings.
- Other:** Piccolo, Piccolo C, and various performance instructions like "SUBTONE", "BL. w/ Oboe + Cornts", and "ALL".

* TO PLAY IN SYNC (SYNCHRONIZATION) MEANS TO WATCH EACH OTHER IN ORDER TO STRIKE SIMULTANEOUSLY.

x) IF [Symbol] IS HARD FOR THE CRNTS, SAVE ONE PLAYER FOR THAT NOTE BY GIVING HIM/HER A REST ON THE LINE BEFORE.

Picc. 1
 FLUTE 1 C
 FLUTE 2 C
 OBOE 1 C
 BASSOON 1 (FAG) 2
 CLAR. Eb
 CLAR. Bb 1
 CLAR. Bb 2
 CLAR. Bb 3
 BASSCL. Bb
 ALTSAX Eb 1
 TEN. SAX Bb
 BAR. SAX Eb
 HRN 1 F
 HRN 2 F
 HRN 3 F
 HRN 4 F
 CRNT Bb 1
 CRNT Bb 2
 CRNT Bb 3
 TR.P. Bb 1
 TR.P. Bb 2
 TR.B. C 1
 TR.B. C 2
 TR.B. C 3
 BAR. C
 TUBA C
 PERC 1 (SNARES OFF)
 PERC 2 (SN. ON)
 PERC 3 (SN. ON)
 TIMP I, II, III

Musical score for measures 65-68, featuring woodwinds, brass, and percussion. Includes dynamic markings such as *ffsfz*, *f*, *subp*, *molto*, and *mf*. Performance instructions include *ALL DIV*, *DIV*, *NORM. a2*, and *BL. w/ Fg + Mar.*. A large watermark "NMI notel" is present across the score.

69

70

71

72

The musical score is arranged in systems. The top system includes Piccolo (C), Flute 1 (C), Flute 2 (C), Oboe 1 (C), and Bassoon 1 (FAG). The second system includes Clarinet Eb, Clarinet Bb (1, 2, 3), Bassoon Bb, Alto Sax Eb (1, 2), Tenor Sax Bb, and Baritone Sax Eb. The third system includes Horn 1 (F), Horn 2 (F), Horn 3 (F), Horn 4 (F), Clarinet Bb (1, 2, 3), Trumpet Bb (1, 2), Trombone C (1, 2, 3), and Baritone C. The bottom system includes Tuba C, Percussion 1 (Xyl, Mar, Tmp), Percussion 2, and Percussion 3. The score contains various musical notations such as dynamics (ff, mf, f, p), articulation (accents, slurs), and performance instructions like 'sempre f' and 'sempre mf'. A large watermark 'MPROTector' is visible across the center of the page.

x) PERC. 2 : DROP THE FIRST BEAT OF G.C. (⊖) IF TIME IS TOO SHORT, BUT PLEASE GIVE IT A TRY.

Score for page 21, measures 73-75. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet Eb, Clarinet Bb, Bassoon, Alto Sax Eb, Tenor Sax Bb, Baritone Sax Eb, Horns 1-4, Cor Anglais, Trumpet 1 & 2, Trombone 1-3, Baritone, Tuba, Percussion (Maracas, Snare), and Timpani.

Key performance instructions include *fz*, *sfz*, *subp*, *mf*, and *mp*. Dynamic markings are present throughout the score.

Instrumentation changes are noted: BL./Cl. Eb + Sax + xyl., BL./Fg + Sax + xyl., BL./Fg + Cl. Eb + xyl., and BL./Fg + Cl. Eb + Sax.

Rehearsal marks include A1, A2, and SN. OFF.

Tempo/Character markings include NORM. and A2.

Rehearsal mark 17 is present at the end of the page.

x) **ENERGICO e ESPRESSIVO** =
ENERGISK og UTTRYKKSFULLT.

x) STRIKE ANVIL WITH MUCH FORCE. THE SOUND SHOULD BE RICH, FORCEFUL, OPEN (RINGING), "CLANKING", PENETRATING AND EVEN "FRIGHTENING", BUT THE DYNAMIC MUST STILL BALANCE WITH THE REST OF THE ORCHESTRA AS AN ANVIL STRUCK WITH A HAMMER CAN BE EXTREMELY LOUD.

x) IF THE BAR. SAX DOES NOT HAVE THE LOW A, PLAY 'GVA SOPRA'.

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Picc. C, FLUTE 1 C, FLUTE 2 C, OBOE 1 C, BASSOON 1 (FAG) 2, CLAR. Eb, CLAR. Bb (1, 2, 3), BASSCL. Bb, ALTSAX. Eb, TEN. SAX. Bb, BAR. SAX. Eb, HRN. F (1, 2, 3, 4), CRNT. Bb (1, 2, 3), TR.P. Bb (1, 2), TR.B. C (1, 2, 3), BAR. C, TUBA C, ANVIL, PERC. (1, 2, 3), and TIMP. The score spans measures 83 to 86. Key markings include 'RISOLUTO' and 'SEMPLE ff'. Performance instructions for percussion include 'WOODEN BEATER' and 'DAMP'. A large watermark 'NB noter' is visible across the center of the page.

^{xj} RISOLUTO = SESTEHT

^{xj} Perc 2+3+Timp: Play in sync. ff sfz

1 Picc. C

2 FLUTE C

FLUTE 2 C

OBOE 1 C

2 BASSOON 1 (FAG) 2

CLAR Eb

1 CLAR Bb

2 3 BASSCL Bb

ALTSAX Eb

1 2 TEN. SAX Bb

BAR. SAX Eb

HRN 1 F

2 HRN 3 F

4 CRMT Bb

1 2 TR.P. Bb

TR.B. C

1 2 3 BAR. C

TUBA C

1 ANVIL (sempie f)

PERC 2 3

TIMP G.C

Picc. 1
C

FLUTE 1
C

FLUTE 2
C

OBOE 1
C

OBOE 2
C

BASSOON 1
(FAG)

CLAR. Eb

CLAR. Bb

BASSCL. Bb

ALTSAX 1
Eb

TEN. SAX
Bb

BAR. SAX
Eb

HRN 1
F

HRN 2
F

HRN 3
F

HRN 4
F

CRNT 1
Bb

CRNT 2
Bb

CRNT 3
Bb

TR.P. 1
Bb

TR.P. 2
Bb

TR.B. 1
C

TR.B. 2
C

TR.B. 3
C

BAR. C

TUBA C

ANVIL

PERC 1

PERC 2

PERC 3

TIMP + G.C.

ALL

BRILLANTE

ff

f (ATTACS IMPORTANT)

subp

molto

ff

ppp

f

TO RR DAMP

()

PLAY AS WITHIN BRACKETS IF NOT ENOUGH TIME TO GET TO THE TIMPANI.

A1

Musical score for measures 95-98, section A1. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet Eb, Clarinet Bb, Bassoon Bb, Alto Sax Eb, Tenor Sax Bb, Baritone Sax Eb, Horn 1 & 2, Horn 3 & 4, Cor Anglais 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Baritone C, Tuba C, Anvil, Percussion (snare, m.r., tom-toms), and Timpani. The score features various dynamics (pp, f, mf, ff), articulations (accents, slurs), and performance instructions like 'div.' and 'fafs'. A large watermark 'NB noter' is visible across the center of the page.

1 Perc. C

2 FLUTE C 1

3 FLUTE C 2

4 OBOE C 1

5 OBOE C 2

6 BASSOON (TAG) 1

7 BASSOON (TAG) 2

8 CLAR Eb

9 CLAR Bb 1

10 CLAR Bb 2

11 CLAR Bb 3

12 BASS CL Bb

13 ALTSAX Eb 1

14 ALTSAX Eb 2

15 TENOR SAX Bb

16 BAR SAX Eb

17 HRN 1 F

18 HRN 2 F

19 HRN 3 F

20 HRN 4 F

21 CRNT Bb 1

22 CRNT Bb 2

23 CRNT Bb 3

24 TR.P. Bb 1

25 TR.P. Bb 2

26 TR.B. C 1

27 TR.B. C 2

28 TR.B. C 3

29 BAR. C

30 TUBA C

31 ANVIL

32 PERC 2

33 PERC 3

34 TIMP

(I) ffs mf ffs

(In sync w/Perc. 3)

(In sync w/Perc. 2)

TUNE I R → B4

SN. OFF

(sempre f)

This music is copyright protected

x) DROP THE DOWNBEAT ON 3 IF THE COMBINATION FROM '3' TO '3' AND '15' IS TOO DIFFICULT. THE 4-NOTE CHORD HAS PRIORITY.

mf sfz (NOT TOO MUCH!)

The image shows a page of a musical score for a symphony orchestra, spanning measures 119 to 122. The score is arranged in multiple systems, each containing several staves for different instruments. The instruments listed on the left include Piccolo (Picc.), Flute (FLUTE), Oboe (OBOE), Bassoon (BASSOON), Clarinet in E-flat (CLAR Eb), Clarinet in B-flat (CLAR Bb), Bass Clarinet (BASSCL Bb), Alto Saxophone (ALTSAX Eb), Tenor Saxophone (TEN.SAX Bb), Baritone Saxophone (BAR.SAX Eb), Horns (HRN), Trumpets (TR.B.), Trombones (TUBA), and Percussion (PERC). The percussion part includes an Anvil and is marked with 'LIGHT SWING FEEL'. The score contains various musical notations, including notes, rests, dynamics (p, mf, f, ff), and performance instructions such as 'ALL:'. A large watermark 'MNB noter' is visible across the center of the page, with the text 'this music is copyright protected' written diagonally across it.

B1

127 128 129 130

Picc. 1 C

FLUTE 1 C

FLUTE 2 C

OBOE 1 C

BASSOON (FAG) 2

CLAR. Eb

CLAR. Bb

BASSCL. Bb

ALTSAX. Eb

TEN. SAX. Bb

BAR. SAX. Eb

HRN 1 F

HRN 2 F

HRN 3 F

HRN 4 F

CRNT. Bb

Picc. TR.P. Bb

TR. B. C

BAR. C

TUBA C

ANVIL

PERC 2

PERC 3

TIMP + CABASA

BL./LOW BRASS

BL./CL.

ANVIL (sample mf)

STRIKE w/ PALM OF HANDS

NO ACCENTS!! PLAY WITH FINGERTIPS (2 FINGERS)

TO CABASA

mp



Picc. 1
 FLUTE 1
 FLUTE 2
 OBOE 1
 BASSOON 1 (TAG)
 CLAR. Eb
 CLAR. Bb 1
 CLAR. Bb 2
 CLAR. Bb 3
 BASSCL. Bb
 ALTSAX 1 ED 2
 TEN. SAX Bb
 BAR. SAX Eb
 HRN 1 F
 HRN 2 F
 HRN 3 F
 HRN 4 F
 CRNT Bb 1
 CRNT Bb 2
 CRNT Bb 3
 Picc. TR.P. Bb 1
 Picc. TR.P. Bb 2
 TR.B. C 1
 TR.B. C 2
 TR.B. C 3
 BAR. C
 TUBA C
 ANVIL 1
 ANVIL 2
 PERC 2
 PERC 3
 TIMP + CABASA

(scmpie mp)
 YOU ARE PROBABLY PLAYING TOO LOUD BY NOW
 (scmpie mp)

Score for Percussion and Woodwinds, starting at measure 135 and ending at measure 151. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horns, Trumpets, Trombones, Tuba, Anvil, and Percussion (Cymbals, Snare, Bongos, Cabasa, Timpani).

Key performance instructions include:

- Percussion:** (sempre mp) DON'T PLAY TOO LOUD!
- Horns:** BLW/HRN, mf, BLW/HRN
- Trumpets:** BLW/HRN, mf, BLW/HRN
- Timpani/Cabasa:** BLW/HRN, mf, BLW/HRN
- General:** BUILD... USE ALL FINGERS
- Dynamic markings:** p, mp, mf, f, ff, cresc, mf, ALL
- Tempo/Style:** poco a poco, cresc, mf

X) PERC.: IF YOU HAVE MORE THAN 4 PLAYERS, THEN ADD ONE SNARE DRUM WITH SNARES OFF FROM BAR 138 TO BAR 151

TO THE CONDUCTOR: BRING OUT THE HARMONY CHANGES.

Poco Rit.....

143 144 145 146 147 148

Picc. C 1 2

FLUTE C 1 2

OBOE C 1 2

BASSOON (FAG) 1 2

CLAR Eb 1 2 3

BASSCL Bb

ALTSAX ED 1 2

TEN. SAX Bb

BAR. SAX Eb

HRN F 1 2 3 4

CRNT Bb 1 2 3

TRP. Bb 1 2

TR. B. C 1 2 3

BAR. C

TUBA C

ANVIL

PERC 1 2 3

TIMP + CABASA

f a niente ppp

SUBTONE

fp

mf

p

Subt. Solo (All) (BRING OUT)

mf

MOLTO

SOLO

mf

MOLTO

a niente

mf

p

ALL

mf

f

MOLTO

mf

f

MOLTO

mf

f

MOLTO

To TRP. IN Bb

To TRP. IN Bb

Poco Rit.....

Poco Rit.....

subp - build - a mf

subp - build - a f

subp - build - a f

To I B + I B

f

(BY 2 END HERE IF NOT ENOUGH TIME FOR THE TIMPANI)

a niente.

I p

mf

f

gliss

p

mf

a f

slow GLISS

Handwritten musical score for a symphony orchestra, spanning measures 153 to 156. The score includes parts for various instruments:

- Picc. C:** Piccolo Clarinet in C
- FLUTE C:** Flute in C (1 and 2)
- OBOE 1 C:** Oboe in C (1 and 2)
- BASSOON 1 (TAG) 2:** Bassoon in C (1 and 2)
- CLAR ED:** Clarinet in E-flat (1 and 2)
- CLAR Bb:** Clarinet in B-flat (1, 2, and 3)
- BASSCL Bb:** Bass Clarinet in B-flat
- ALTSAX ED:** Alto Saxophone in E-flat (1 and 2)
- TEN. SAX Bb:** Tenor Saxophone in B-flat
- BAR. SAX Eb:** Baritone Saxophone in E-flat
- HRN F:** Horn in F (1, 2, 3, and 4)
- CRNT Bb:** Cornet in B-flat (1, 2, and 3)
- TR. P. Bb:** Trumpet in B-flat (1 and 2)
- TR. B. C:** Trumpet in C (1, 2, and 3)
- BAR. C:** Baritone in C
- TUBA C:** Tuba in C
- PERC:** Percussion (1 and 2)
- TIMP A2:** Timpani in A2

The score features various musical notations including dynamics (p, mf, f, cresc., decresc.), articulation (accents, slurs), and performance instructions such as "slow gliss", "as even as poss.", and "from #B to #E". There are also specific markings for woodwinds and brass, such as "Bl. w/ FL + Tr. p.", "ALL", "NORM.", and "fifs".



This page contains musical notation for various instruments, including Piccolo (Picc.), Flute (FLUTE 1, 2), Oboe (OBOE 1, 2), Bassoon (BASSOON 1, 2), Clarinet (CLAR Eb, 1, 2, 3), Bass Clarinet (BASSCL Bb), Alto Saxophone (ALTSAX Eb), Tenor Saxophone (TEN. SAX Bb), Baritone Saxophone (BAR. SAX Eb), Horns (HRN 1, 2, 3, 4), Cor Anglais (CRNT Bb), Trumpet (TR.P. 3b), Trombone (TR.B. C), Baritone (BAR. C), Tuba (TUBA C), and Percussion (PERC 1, 2, 3, TIMP). The score includes detailed musical notation, dynamics, and performance instructions.

3 Perc. 1+3: Play in sync.

Picc. 1
 C
 FLUTE 1
 C
 FLUTE 2
 C
 OBOE 1
 C
 2
 BASSOON
 (FAG)
 2
 CLAR
 Eb
 1
 CLAR
 Bb
 2
 3
 BASSCL
 Bb
 ALTSAX
 Eb
 1
 2
 TEN SAX
 Bb
 BAR SAX
 Eb
 HRN 1
 F
 2
 HRN 3
 F
 4
 CRNT
 Bb
 1
 2
 3
 TR.P.
 Bb
 1
 2
 TR.B.
 C
 1
 2
 3
 BAR.
 C
 TUBA
 C
 PERC
 1
 2
 3
 TIMP
 G.C.

Musical score for a full orchestra, measures 169-172. The score includes parts for Piccolo, Flutes, Oboes, Bassoons, Clarinets, Bass Clarinet, Saxophones, Horns, Trumpets, Trombones, Baritone, Tuba, and Percussion. The percussion part includes a snare drum (S.D. STICK), tom-toms (TO II, TO III, TO IV), and a gong (G.C.). Dynamics range from *pp* to *fff*. Performance instructions include "TO PICC. TR.P.", "TO TR.P.", "TO II W/ WOODEN BEATER", "TO III", "TO IV PP", "w/ MOTOR ON SLOW SPEED", "fff (Molto)", "fff (Sync w/ Timp)", and "fff sub p (Sync w/ Perc. 2)". A large watermark "NMI 24-linjer" is visible across the score.

Picc. C
1
2

FLUTE C
1
2

FLUTE C
2

OBE C
1
2

BASSOON (FAG)
1
2

CLAR Eb
1
2
3

CLAR Eb
1
2
3

BASSCL Bb
1
2

ALTSAX Eb
1
2

TENSAX Bb
1
2

BAR SAX Eb
1
2

HRN F
1
2
3
4

CRNT Bb
1
2
3

Picc TR.P. Bb
1
2

TR.B. C
1
2
3

BAR. C
1

TUBA C
1

PERC
1
2
3

TIMP G.C. A2
1

MOTOR ON - SLOW SPEED

CHANGE BEATERS TO METAL BEATER

(No ACCENTS)

fff (Sync w/Timp) w/METAL BEATER

mp !!

To A2 Hs

OPEN UP WIDE AND LET RING.

pp !!

To Piccolo TRUMPET in Bb.

B1 w/FL + Ob.

B1 w/FL + Ob.

mf

mf



Picc. C
 FLUTE C
 FLUTE C
 OBOE C
 BASSOON (FAG) C
 CLAR Eb
 CLAR Bb
 CLAR Bb
 BASSCL Bb
 ALTSAX Eb
 ALTSAX Eb
 TEN SAX Bb
 BAR SAX Eb
 HRN F
 HRN F
 HRN F
 CRNT Bb
 CRNT Bb
 CRNT Bb
 Picc. TR.P. Bb
 TR.B. C
 TR.B. C
 TR.B. C
 BAR. C
 TUBA C
 PERC
 TAMP A2

Musical score for measures 177-179. The score includes woodwinds (Piccolo, Flute, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones), brass (Horns, Trumpets, Trombones, Baritone, Tuba), and percussion (Percussion, TAMP A2). The key signature is B-flat major. Measure 177 features a Piccolo melodic line with triplets. Measure 178 shows sustained notes for several instruments. Measure 179 contains a complex rhythmic pattern for the Piccolo and Percussion, with a note marked 'x)' indicating a specific rhythmic instruction.

NB noter
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x) PLAY 16TH-NOTES STRICTLY RHYTHMICAL

TENUTO E MARCATO *)

Poco

mp

mf
*) M.D. = MOLTO DIMINUENDO
*) NO SHORT NOTES

191

192

193

194

Picc. 1
 Picc. 2
 FLUTE 1
 FLUTE 2
 OBOE 1
 OBOE 2
 BASSOON 1 (TAG)
 BASSOON 2
 CLAR. Eb
 CLAR. Bb 1
 CLAR. Bb 2
 CLAR. Bb 3
 BASSCL. Bb
 ALTSAX Eb 1
 ALTSAX Eb 2
 TENOR SAX Bb
 BAR. SAX Eb
 HRN 1
 HRN 2
 HRN 3
 HRN 4
 CRNT Bb 1
 CRNT Bb 2
 CRNT Bb 3
 Picc. TR.P. Bb 1
 Picc. TR.P. Bb 2
 TR.B. C 1
 TR.B. C 2
 TR.B. C 3
 BAR. C
 TUBA C
 PERC 1
 PERC 2
 PERC 3
 TIMP + G.C.

Musical score for measures 191-194. The score includes various instruments and their parts. Key markings include:

- Measures 191-192:** Flute 2 has a *Div.* marking. Clarinet Bb 1 and 2 have *Div.* markings. Bassoon 1 and 2 have *subp* markings. Clarinet Bb 1 and 2 have *ALL* markings. Clarinet Bb 3 has *subp* and *ALL* markings. Bassoon 1 and 2 have *subp* markings. Clarinet Bb 1 and 2 have *subp* markings. Clarinet Bb 3 has *subp* markings. Horns 1-4 have *NO RIP!!!* markings.
- Measure 193:** Flute 2 has *mf sfz* and *p* markings. Clarinet Bb 1 and 2 have *mf sfz* and *p* markings. Clarinet Bb 3 has *mf sfz* and *p* markings. Bassoon 1 and 2 have *mf sfz* and *p* markings. Clarinet Bb 1 and 2 have *mf sfz* and *p* markings. Clarinet Bb 3 has *mf sfz* and *p* markings. Horns 1-4 have *f* markings. Percussion 1-3 have *mf sfz* and *p* markings. Timpani and Gong/Cymbal have *mf sfz sub p* and *mf* markings.
- Measure 194:** Flute 2 has *f* and *mf* markings. Clarinet Bb 1 and 2 have *f* and *mf* markings. Clarinet Bb 3 has *f* and *mf* markings. Bassoon 1 and 2 have *f* and *mf* markings. Clarinet Bb 1 and 2 have *f* and *mf* markings. Clarinet Bb 3 has *f* and *mf* markings. Horns 1-4 have *f* and *mf* markings. Percussion 1-3 have *f* and *mf* markings. Timpani and Gong/Cymbal have *f* and *mf* markings.

Additional markings include *stacc.*, *ALL*, *NORMAL*, *PLAY IF POSS.*, and *(NOT TOO LOUD)*.



Score for woodwinds, brass, and percussion. Instruments include Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet Eb, Clarinet Bb, Bassoon (Fag), Bassoon 3, Clarinet Eb, Clarinet Bb, Bassoon, Alto Sax Eb, Tenor Sax Bb, Baritone Sax Eb, Horns F, Horns Bb, Trumpets 1, 2, 3, Trombones 1, 2, 3, Baritone, Tuba, Percussion (A2 H/M, A2 H/L, A2 H/S), and Timpani + Gong.

Key markings include *BL. w/ TR.B.*, *DIV:*, *... BUILD...*, *mf*, *f*, *BL. w/ CRNT 3*, *SUBTONE*, *BRING OUT*, *BL. w/ Fag.*, *BL. w/ Picc. FL.*, *mf*, *f*, *To X*, and *TO SLEIGH BELLS*.

NB noter
This music is copyright protected

200

201

202

203

BUILD - - - - -

Picc. 1
 FLUTE 1 C
 FLUTE 2 C
 OBOE 1 C
 OBOE 2 C
 BASSOON 1 (FAG) 2
 CLAR. Eb
 CLAR. Bb
 BASSOON 3 Bb
 BASSOON 4 Bb
 ALTSAX 1 Eb
 ALTSAX 2 Eb
 TEN. SAX Bb
 BAR. SAX Eb
 HRN 1 F
 HRN 2 F
 HRN 3 F
 HRN 4 F
 CRNT 1 Bb
 CRNT 2 Bb
 CRNT 3 Bb
 Picc. 1 Bb
 Picc. 2 Bb
 TR. B. C
 BAR. C
 TUBA C
 PERC 1 A2#L
 PERC 2 A2#S
 PERC 3 A2#S
 TIMP SL. BELLS

*) SLEIGHBELLS SHOULD BE MOUNTED ON A STAND SO THAT NO SOUND IS HEARD BEFORE OR AFTER THE ACTUAL BARS (200-201, 207-208). PLAY BY TAPPING.

Picc. 1
 FLUTE 1 C
 FLUTE 2 C
 OBOE 1 C
 OBOE 2 C
 BASSOON 1 (FAG)
 CLAR. Eb
 CLAR. Bb
 CLAR. Bb
 BASSCL. Bb
 ALTSAX Eb
 TEN. SAX Bb
 BAR. SAX Eb
 HRN 1 F
 HRN 2 F
 HRN 3 F
 HRN 4 F
 BL. TRP. / Picc. TRP.
 CRNT Bb
 Picc. TRP. Bb
 TR. B. C
 BAR. C
 TUBA C
 PERC 1 A2 #M
 PERC 2 A2 #L
 PERC 3 A2 #S
 TIMP G.C.

Musical score for page 53, measures 204-206. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon 1, Clarinet Eb, Clarinet Bb, Bass Clarinet Bb, Alto Sax Eb, Tenor Sax Bb, Baritone Sax Eb, Horn 1-4, Trumpet/Piccolo Trumpet, Cornet Bb, Trumpet Bb, Baritone C, Tuba C, and Percussion (A2 #M, A2 #L, A2 #S, Timp G.C.). The score features various dynamics (f, mf, p, fsubmf), articulations (stacc., div.), and performance instructions (BRING OUT, TO X, TO TAM-TAM, TO GONG). A large watermark 'IMB noter' is visible across the center of the page.

207 1. *mf* BL. w/Ob. 1 (NOT TOO MUCH - BL. w/MELODIC LINES.)
 2. *stacc.* DIV

208

209 BUILD

Picc. 1
 FLUTE 1
 FLUTE 2
 OB. E 1
 BASSON 1 (FAG)
 CLAR. E♭
 CLAR. B♭
 BASSCL. B♭
 ALTSAX 1
 TENOR SAX
 BAR SAX
 HRN 1
 HRN 2
 HRN 3
 CRNT B♭
 Picc. TR.P. B♭
 TR. B. C
 BAR. C
 TUBA C
 PERC 1 A24HL
 PERC 2 TAM-TAM
 PERC 3
 TIMP & SL. BELLS

Annotations: *mf*, *stacc.*, *f*, *mf*, *ff*, *sub p*, *pp*, *MOLTO*, *(NO DAMPING)*, *TO TUBULAR BELLS*, *TO I R*, *... BUILD ...*, *ALL*, *BL. w/CRNT 1*, *BL. w/Picc. FL. 2 + Picc. TR.P. + CRNT 2*, *BL. w/TR. B. + TB.*, *ALL: BL. w/FL. 1*, *BL. w/Picc. FL., FL. 2 + Picc. TR.P.*, *BL. w/Picc. FL. + FL. 2 + CRNT 2*, *BL. w/Picc. FL. + FL. 2 + CRNT 2*, *stacc. simile (Delicate)*, *TO TUBULAR BELLS*, *MOLTO*, *(NO DAMPING)*, *TO I R*.



Picc. C
 FLUTE 1 C
 FLUTE 2 C
 OBOE 1 C
 OBOE 2 C
 BASSOON 1 (FAG) C
 BASSOON 2 (FAG) C
 CLAR. Eb
 CLAR. Bb 1
 CLAR. Bb 2
 CLAR. Bb 3
 BASSOON Bb
 ALTO SAX Eb 1
 ALTO SAX Eb 2
 TENOR SAX Bb
 BARITON SAX Eb
 HRN 1 F
 HRN 2 F
 HRN 3 F
 HRN 4 F
 CRNT Bb 1
 CRNT Bb 2
 CRNT Bb 3
 Picc. TRP. Bb 1
 Picc. TRP. Bb 2
 TR. B. C 1
 TR. B. C 2
 TR. B. C 3
 BAR. C
 TUBA C
 (TUB. BELLS)
 PERC 1
 PERC 2
 PERC 3
 TIMP

*) TO THE CONDUCTOR: USE THE ENDING FERMATA (F) TO LET THE ECHO OF THE MUSIC DIE OUT, AND PLEASE WAIT EVEN A LITTLE BIT MORE BEFORE YOU ALLOW THE AUDIENCE TO MAKE ANY NOISE.

FINE!