

Grade 5

A Weekend in New York

Philip Sparke

for Concert Band

*für Blasorchester
pour Orchestre d'Harmonie
voor harmonieorkest*

 **ANGLO**
MUSIC

Edition number: AMP 268

Philip Sparke
A WEEKEND IN NEW YORK

© 2008 by **Anglo Music Press**,
PO Box 63012, London, NW9 1GU, England
Copyright secured / All rights reserved

Recording on: **CD THE SAGA OF HAAKON THE GOOD**
CD number: AR 025-3



Philip Sparke

ENGLISH

Philip Sparke was born in London in 1951 and studied composition, trumpet and piano at the Royal College of Music, where he gained an ARCM. It was at the College that his interest in bands arose. He played in the college wind band and formed a brass band among the students, writing several works for both ensembles. At that time, Sparke's first published works appeared – *Concert Prelude* (brass band) and *Gaudium* (wind band). A growing interest in his music led to several commissions, his first major one being for the Centennial Brass Band Championships in New Zealand – *The Land of the Long White Cloud*. Further commissions followed from individual bands, various band associations and the BBC, for whom he three times won the EBU New Music for Band Competition (with *Slipstream*, *Skyrider* and *Orient Express*). He has written for brass band championships in New Zealand, Switzerland, The Netherlands, Australia and the UK, twice for the National Finals at the Albert Hall, and his test pieces are constantly in use wherever brass bands can be found. A close association with banding in Japan led to a commission (*Celebration*) from and eventual recording of his music with the Tokyo Kosei Wind Orchestra. This opened the door worldwide to his wind band music and led to several commissions, particularly from the United States. In 1996, the US Air Force Band commissioned and recorded *Dance Movements*, which won the prestigious Sudler Prize in 1997. In 2005 *Music of the Spheres* won the National Band Association/William D. Revelli Memorial Band Composition Contest. His conducting and adjudicating activities have taken him to most European countries, Australia, New Zealand, Japan and the USA. He runs his own publishing company, *Anglo Music Press*, which he formed in May 2000. In September 2000 he was awarded the Iles Medal of the Worshipful Company of Musicians for his services to brass bands.

DEUTSCH

Philip Sparke wurde 1951 in London geboren. Er studierte Komposition, Trompete und Klavier am Royal College of Music und wurde dort als ARCM (Associate of the Royal College of Music) ausgezeichnet. Sein Interesse an Musik für Bläserformationen geht auf diese Zeit zurück. Er spielte im Blasorchester des Colleges, gründete mit anderen Studenten eine Brass Band und schrieb für beide Ensembles etliche Stücke. Gleichzeitig wurden mit *Concert Prelude* für Brass Band und *Gaudium* für Blasorchester erste Arbeiten von ihm veröffentlicht. Seine Stücke erregten zunehmend Aufmerksamkeit, was eine Reihe von Auftragskompositionen zur Folge hatte. *The Land of the Long White Cloud* für die Centennial Brass Band Championships in Neuseeland war darunter das erste größere Werk. Es folgten weitere Auftragskompositionen für verschiedene Blasorchester, diverse Bläserorganisationen und die BBC, für die er mit *Slipstream*, *Skyrider* und *Orient Express* dreimal den EBU New Music for Wind Band Competition gewann. Er hat für Brass-Band-Wettbewerbe in Neuseeland, der Schweiz, Holland, Australien und Großbritannien komponiert, zweimal auch für die landesweite Endausscheidung in der Albert Hall. Seine Pflichtstücke sind weltweit aus dem Brass-Band-Bereich nicht wegzudenken. Die enge Zusammenarbeit mit Blasorchestern in Japan brachte ihm mit *Celebration* einen weiteren Kompositionsauftrag ein und führte zur Einspielung seiner Musik durch das Tokyo Kosei Wind Orchestra. Dadurch öffneten sich seiner Musik weltweit Türen und Tore und er erhielt weitere Aufträge, vor allem aus den USA. 1996 wurde *Dance Movements* von der US Airforce Band bestellt und aufgenommen. Das Werk gewann 1997 den begehrten Sudler Prize. Im Jahr 2005 erhielt Sparke für *Music of the Spheres* den ersten Preis im Kompositionswettbewerb der amerikanischen Bläserorganisation National Band Association und der William D. Revelli Memorial Band. Seine Tätigkeit als Dirigent und Ratgeber hat ihn in die meisten europäischen Länder, nach Australien, Neuseeland, Japan und in die Vereinigten Staaten geführt. Seit Mai 2000 leitet er den von ihm selbst gegründeten Musikverlag Anglo Music Press. Im September des Jahres 2000 erhielt er den Orden 'Iles Medal of the Worshipful Company' für seine Verdienste im Brass-Band-Bereich.

Né en 1951 à Londres, Philip Sparke étudie la composition, la trompette et le piano au célèbre Collège Royal de Musique de Londres où il obtient l'Associate Diploma (ARCM). Durant ses études, il commence à s'intéresser aux formations à vent. Il intègre l'Orchestre d'Harmonie du Collège Royal de Musique, forme un Brass Band avec d'autres étudiants et compose plusieurs pièces dont deux seront publiées : *Concert Prelude* pour Brass Band et *Gaudium* pour Orchestre d'Harmonie. Sa musique suscite alors un intérêt grandissant et plusieurs commandes lui parviennent. La première commande importante qu'il reçoit, est celle d'une œuvre pour un concours de Brass Bands en Nouvelle-Zélande – les Centennial Brass Band Championships. Il compose pour cette occasion *The Land of the Long White Cloud*. D'autres commandes suivent ; elles lui sont adressées par des Orchestres à Vent, par différentes fédérations d'orchestres et par la BBC, pour laquelle il remportera trois fois le concours pour Orchestres d'Harmonie de l'Union Européenne de Radio-Télévision (avec les pièces *Slipstream*, *Skyrider* et *Orient Express*). Aujourd'hui, les œuvres de Philip Sparke figurent régulièrement au programme des concours de Brass Bands du monde entier (Nouvelle-Zélande, Australie, Pays-Bas, Suisse, Royaume-Uni,...). Très présent dans le domaine de la musique pour Orchestre d'Harmonie au Japon, Philip Sparke compose une œuvre de commande (*Celebration*) pour l'Orchestre d'Harmonie Tokyo Kosei qui enregistrera par la suite plusieurs de ses compositions, contribuant ainsi à une diffusion mondiale de sa musique pour Orchestre d'Harmonie. De nombreuses autres commandes, lui parviennent alors, notamment des États-Unis. En 1996, il écrit *Dance Movements*, une œuvre de commande pour la Musique de l'US Air Force, qui sera récompensée du prestigieux Prix International de Composition Sudler en 1997. En 2005, sa composition *Music of the Spheres* est lauréate du Prix du Concours de Composition organisé par la National Band Association (Association américaine des Orchestres d'Harmonie)/William D. Revelli Memorial Band Composition Contest. Parallèlement à sa carrière de compositeur, ses activités de chef d'orchestre et de membre du jury le conduisent à travers la plupart des pays d'Europe, en Australie, en Nouvelle-Zélande, au Japon et aux États-Unis. Depuis mai 2000, Philip Sparke publie ses compositions sous son label *Anglo Music Press*. En septembre 2000, l'association britannique Worshipful Company of Musicians le récompense de la prestigieuse Iles Medal pour son engagement en faveur des Brass Bands.

Philip Sparke werd in 1951 in Londen geboren en studeerde compositie, trompet en piano aan het Royal College of Music, waar hij het ARCM-diploma haalde (Associate of the Royal College of Music). Tijdens deze opleiding groeide zijn belangstelling voor blaasorkesten. Hij speelde in het harmonieorkest van het college, vormde een brassband met medestudenten en schreef verschillende werken voor beide orkesten. In deze tijd werden zijn eerste werken gepubliceerd: *Concert Prelude* (voor brassband) en *Gaudium* (voor harmonieorkest). Een groeiende belangstelling voor zijn muziek resulteerde in verschillende opdrachten. Zijn eerste grote werk schreef hij voor de Centennial Brass Band Championships in Nieuw-Zeeland en was getiteld *The Land of the Long White Cloud*. Meer opdrachten volgden van orkesten, verschillende orkestorganisaties en de BBC, waarmee hij driemaal de EBU New Music for Band Competition won (met *Slipstream*, *Skyrider* en *Orient Express*). Hij componeerde voor de brassbandkampioenschappen van Nieuw-Zeeland, Zwitserland, Nederland, Australië en Groot-Brittannië en tweemaal voor de Britse National Finals in de Royal Albert Hall. Overal waar brassbands zijn, worden zijn werken gespeeld. Goede betrekkingen met orkesten in Japan leidden uiteindelijk tot een opdracht (*Celebration*) van het Tokyo Kosei Wind Orchestra, dat ook zijn muziek opnam. Dit resulteerde in een wereldwijde belangstelling voor zijn muziek voor harmonieorkest, wat leidde tot verschillende opdrachten, voornamelijk vanuit de Verenigde Staten. In 1996 nam de US Air Force Band de door dit orkest verstrekte compositieopdracht *Dance Movements* op. Met dit werk won Philip Sparke in 1997 de prestigieuze Sudler Prize. In 2005 won hij met *Music of the Spheres* de National Band Association/William D. Revelli Memorial Band Composition Contest. Sparkes dirigeer- en juryactiviteiten brachten hem naar de meeste Europese landen, Australië, Nieuw-Zeeland, Japan en de Verenigde Staten. Hij publiceert zijn eigen werken onder zijn label *Anglo Music Press*, opgericht in mei 2000. In september 2000 ontving hij de Iles Medal of the Worshipful Company of Musicians voor zijn bewezen diensten aan brassbands.

A Weekend in New York

ENGLISH

A Weekend in New York was commissioned by The United States Army Field Band, Washington, D.C., Colonel Thomas H. Palmatier, Commander and Conductor.

The composer writes:-

The brief of the commission was for a piece 'with an American theme' and as I had just returned from a stopover weekend in New York, this seemed to be an ideal subject.

Although I have visited the States many times, this was my first trip to the Big Apple. The city holds a huge fascination for those of us from 'across the pond' but I had a feeling that our impressions were tinged with romanticism; I was amazed to discover that this incredible city was all I expected and more. So I felt fully justified that, when creating a musical impression of my brief visit, I could indulge in what are perhaps musical 'New York' clichés, as this was one time when the cliché and the reality were satisfyingly the same!

The work opens with a description of the cityscape and tries to capture the excitement of my first experiences in Manhattan. This leads to a laid-back blues theme on alto saxophone which is taken up by the whole band but is abruptly interrupted by faster music, which could be called 'Street Scene'. This is followed by a passionate melody from the middle of the band which depicts, perhaps, a sense of awe at the whole experience until I walk past the open door of a jazz club, the music spilling out onto the street. The alto sax again takes the lead and quotes a short theme from my own Trombone Concerto to represent the snatch of music that the passer-by briefly hears. The 'street' music soon returns, eventually leading back to the opening material. A short coda brings the work to a close.

Performance note:-

The theme that starts in bar 37 will have a more authentic 'jazz' feel if the longer notes (e.g. bar 39 in the solo saxophone) are shaped by dropping the volume immediately after the start of the note and making a crescendo through the note. This will also help clear the overall texture in *tutti* passages such as bar 53.

DEUTSCH

A Weekend in New York wurde von der United States Army Field Band in Washington, D.C., unter Befehl und Leitung von Colonel Thomas H. Palmatier in Auftrag gegeben.

Der Komponist schreibt:

Der Auftrag lautete, ein Stück „mit einem amerikanischen Thema“ zu schreiben, und da ich gerade von einem Wochenendaufenthalt in New York zurückgekehrt war, erschien mir dies ein idealer Gegenstand.

Obwohl ich schon oft in den Staaten gewesen bin, war dies meine erste Reise zum Big Apple. Die Stadt übt eine große Faszination auf uns von der „anderen Seite des großen Teichs“ aus, jedoch durch eine romantische Brille betrachtet, wie ich dachte. Erstaunt stellte ich fest, dass diese unglaubliche Stadt mehr bot, als ich erwartet hatte. Daher fühlte ich mich beim Festhalten eines musikalischen Eindrucks dieses Kurzbesuchs absolut berechtigt dazu, dem zu fröhnen, was vielleicht musikalische New-York-Klischees sind, da in diesem Fall ja glücklicherweise Klischee und Realität übereinstimmen!

Das Werk beginnt mit einer Beschreibung des Stadtbilds und einem Versuch, die aufregenden ersten Erfahrungen in Manhattan einzufangen. Dies führt zu einem entspannten Bluesthema im Altsaxophon, das vom gesamten Blasorchester aufgenommen, aber dann abrupt von schnellerer Musik unterbrochen wird, die man mit „Straßenszene“ betiteln könnte. Dann spielt der mittlere Teil des Blasorchesters eine leidenschaftliche Melodie, die möglicherweise dem ganzen Erlebnis etwas Ehrfurchtvolles verleiht, bis zu dem Moment, in dem ich an der geöffneten Tür eines Jazzclubs vorbeikam, aus dem Musik auf die Straße drang. Wiederum übernimmt das Altsaxophon die erste Stimme, indem es ein kurzes Thema aus meinem eigenen Trombone Concerto zitiert und damit den Musikfetzen andeutet, der beim Vorbeigehen aus dem Club zu hören war. Kurz darauf kehrt die Musik der „Straßenszene“ wieder und führt schließlich zum Material der Eröffnung zurück. Eine kurze Coda beendet das Werk.

Hinweis zur Aufführung:

Das Thema, das in Takt 37 beginnt, erhält einen echteren „Jazz“-Feel, wenn die längeren Noten (z.B. in Takt 39 im Solo-Saxophon) ausgestaltet werden, und zwar durch einen Abfall der Lautstärke unmittelbar nach Beginn der Note und einem Crescendo bis zum Ende der Note. So lässt sich auch die Gesamtstruktur in den Tutti-Passagen, wie Takt 53, besser herausarbeiten.

A Weekend in New York

FRANÇAIS

A Weekend in New York est une commande de l'Orchestre d'Harmonie Militaire The United States Army Field Band (Washington, D.C.) placé sous la direction du Colonel Thomas H. Palmatier.

« La commande reposait sur une seule exigence qui se résumait ainsi : "avec un thème américain". Comme je rentrais d'un week-end à New York, le sujet était tout trouvé. Idéal !

J'avais déjà séjourné à plusieurs reprises aux États-Unis, mais jamais à New York. Il s'agissait donc de mon premier passage dans "La Grosse Pomme". Cette ville exerce une profonde fascination sur les gens "de l'autre côté de l'océan", une fascination qui, me semblait-il, était souvent teintée de romantisme. Mais, je fus surpris de voir que cette ville extraordinaire correspondait réellement à mes attentes et allait même au-delà. Par conséquent, je trouvais qu'il était légitime d'inclure quelques "clichés musicaux" new yorkais dans les impressions musicales de mon court séjour, étant donné que les clichés et la réalité étaient en parfait accord !

L'œuvre débute avec une description du paysage urbain et souligne l'impatience de mes premiers instants passés à Manhattan. La trame continue de cheminer sur un air de blues, tranquille et désinvolte, joué d'abord par le saxophone alto, puis repris par l'ensemble de l'orchestre. Un passage rapide vient interrompre la tranquillité ; la musique évoque une scène de rue. Du centre de l'orchestre monte une mélodie passionnée, témoin de mes sentiments face à cette expérience fascinante que je vivais. Les portes d'un club de jazz étaient restées ouvertes ; la musique se déversait dans la rue. Le saxophone alto reprend la main et joue quelques bribes de musique tout droit sorties de mon Concerto pour Trombone, petits instantanés sonores collectés par le passant. On entend une dernière fois la musique de rue et le thème initial revient. Une courte coda annonce la fin de l'œuvre. »

Philip Sparke

Conseil d'interprétation :

Le thème musical introduit à partir de la mesure 37 sonnera plus authentiquement jazz si les notes longues (mes. 39, saxophone solo, par ex.) commencent sur un faible volume sonore puis évoluent sur un crescendo. Cela permet également d'éclaircir la texture musicale des passages en *tutti* (mes. 53, par ex.)

NEDERLANDS

A Weekend in New York werd geschreven in opdracht van The United States Army Field Band, Washington, D.C.; dirigent: kolonel Thomas H. Palmatier.

De componist schrijft:

De opdracht was het componeren van een werk 'met een Amerikaans thema'. Ik was net een weekend in New York geweest, dus dat leek me een ideaal onderwerp.

Hoewel ik de Verenigde Staten vaak heb bezocht, was dit mijn eerste uitstapje naar de Big Apple. De stad spreekt zeer tot de verbeelding van degenen die aan de andere kant van de Atlantische Oceaan wonen, maar ik ging ervan uit dat ons beeld van New York was geromantiseerd; ik was dan ook verrast te ontdekken dat deze fantastische stad ruimschoots beantwoordde aan mijn verwachtingen. Ik vond het dan ook geheel verantwoord om een impressie te creëren waarin ik me kon verliezen in muzikale clichés, want in New York komen cliché en realiteit samen!

Het werk begint met een beschrijving van het stadsgezicht, waarin ik heb geprobeerd de opwinding die ik voelde tijdens mijn eerste ervaringen in Manhattan weer te geven. Dan volgt een ontspannen bluesthema op de altsaxofoon, dat wordt opgepakt door het hele orkest maar abrupt wordt onderbroken door snellere muziek – die we 'Street Scene' zouden kunnen noemen. Dan klinkt een gepassioneerde melodie vanuit het midden van het orkest. Deze melodie weerspiegelt een bepaald ontzag ten aanzien van de belevenis als geheel, tot ik langs de open deur van een jazzclub loop en daar de muziek de straat op werfelt. De altsax neemt weer het voortouw en citeert een kort thema uit mijn eigen Trombone Concerto om het muziekfragment dat de voorbijganger bereikt weer te geven. De 'straatmuziek' herleeft al snel en leidt uiteindelijk terug naar het openingsmateriaal. Een kort coda besluit het werk.

Aanwijzing voor de dirigent:

Het thema dat begint in maat 37 krijgt een authentiekere 'jazzfeel' als de langere noten (bijvoorbeeld maat 39 in the solosaxofoon) meteen na de start in volume terugvallen, waarna een crescendo volgt op diezelfde noot. Dit helpt ook om de algehele textuur in *tutti*-passages als in maat 53 helder te maken.

INSTRUMENTATION

Concert Band

Full Score	1
Piccolo	1
Flute 1	2
Flute 2	2
Oboe 1	1
Oboe 2	1
English Horn	1
♩ Clarinet	1
♭ Clarinet 1	5
♭ Clarinet 2	5
♭ Clarinet 3	5
♩ Alto Clarinet	1
♭ Bass Clarinet	1
Bassoon 1	1
Bassoon 2	1
Double Bassoon	1
♭ Contrabass Clarinet	1
♭ Soprano Saxophone	1
♩ Alto Saxophone	2
♭ Tenor Saxophone	2
♩ Baritone Saxophone	1
♭ Trumpet 1	2
♭ Trumpet 2	2
♭ Trumpet 3	2
♭ Cornet 1	1
♭ Cornet 2	1
F Horn 1	1
F Horn 2	1
F Horn 3	1
F Horn 4	1
Trombone 1	2
Trombone 2	2
Trombone 3	2
Euphonium	2
♭ Euphonium T.C.	2
Tuba	4
Double Bass	1
Harp	1
Piano	1
Timpani	1
Percussion 1	1
Percussion 2	1
Percussion 3	1
Percussion 4	1

SUPPLEMENTARY PARTS

Supplementary Parts

♩ Horn 1	1
♩ Horn 2	1
♩ Horn 3	1
♩ Horn 4	1
♭ Trombone 1 T.C.	1
♭ Trombone 1 B.C.	1
♭ Trombone 2 T.C.	1
♭ Trombone 2 B.C.	1
♭ Trombone 3 T.C.	1
♭ Trombone 3 B.C.	1
♭ Euphonium T.C.	2
♭ Euphonium B.C.	2
♩ Tuba T.C.	2
♩ Tuba B.C.	2
♭ Tuba T.C.	2
♭ Tuba B.C.	2

A Weekend in New York

Philip Sparke



Recording on:

CD THE SAGA OF HAAKON THE GOOD

CD number: AR 025-3

Commissioned by The United States Army Field Band, Washington, D.C.
The Musical Ambassadors of the Army

A WEEKEND IN NEW YORK

Philip Sparke

Concert Band

Vivo (♩ = 120)

2 3 4 5 6

rall. a tempo

This page of a musical score contains the following parts and staves:

- Picc.** (Piccolo)
- Fls.** (Flutes) 1 and 2
- Obs. 1, 2** (Oboes)
- Eng. Hn.** (English Horn)
- Cl.** (Clarinets) 1, 2, and 3
- Bb Cls.** (B-flat Clarinets) 2 and 3
- Alto Cl.** (Alto Clarinet)
- Bb Bass Cl.** (B-flat Bass Clarinet)
- Bsns. 1, 2** (Bassoons)
- D. Bsns./Ch. Cl.** (Double Bassoon/Contrabass Clarinet)
- Bb Sop. Sax.** (B-flat Soprano Saxophone)
- Alto Sax.** (Alto Saxophone)
- Bb Ten. Sax.** (B-flat Tenor Saxophone)
- Alto Bar. Sax.** (Alto Baritone Saxophone)
- Bb Tpts.** (B-flat Trumpets) 1, 2, and 3
- Bb Cs. 1, 2** (B-flat Trombones) 1 and 2
- F Hns.** (French Horns) 1, 2, 3, and 4
- Trbs.** (Trombones) 1, 2, and 3
- Euph.** (Euphonium)
- Tuba**
- Harp**
- Piano**
- D. Bass** (Double Bass)
- Timp.** (Timpani)
- Perc.** (Percussion) 1, 2, 3, and 4

The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp* (pianissimo) and *mf* (mezzo-forte). There are also performance instructions such as *(flut. 3-4) (trump.)* and *mf*.

Picc.
 1
 2
 Fls.
 Obs. 1, 2
 Eng. Hrn.
 E. Cl.
 1
 B♭ Cls. 2
 3
 E♭ Alto Cl.
 B♭ Bass Cl.
 Bsns. 1, 2
 D. Bsns./Cb. Cl.
 B♭ Sop. Sax.
 E♭ Alto Sax.
 B♭ Ten. Sax.
 E♭ Bar. Sax.
 1
 B♭ Trpts.
 2, 3
 B♭ Trbs. 1, 2
 1, 2
 3, 4
 F. Hns.
 1, 2
 3
 Trbs.
 Euph.
 Tuba
 Harp
 Piano
 D. Bass
 Timp.
 1
 2
 Perc.
 3
 4

Dynamics: *mf*, *p*, *ff*
 Articulation: *open*, *non Solo*
 Performance: *S. Cym. (med. soft beaters)*

This page of a musical score contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboe (Obs. 1.2), English Horn (Eng. Hn.), E-flat Clarinet (E♭ Cl.), Bass Clarinet (B♭ Cls. 2 and 3), E-flat Alto Clarinet (E♭ Alto Cl.), Bass Clarinet (B♭ Bass Cl.), Bassoon (Bsns. 1.2), Double Bassoon/Contrabass Clarinet (D. Bsns./Cb. Cl.), Bassoon (B♭ Sop. Sax.), E-flat Alto Saxophone (E♭ Alto Sax.), Bass Tenor Saxophone (B♭ Ten. Sax.), and E-flat Baritone Saxophone (E♭ Bar. Sax.).
- Brass:** Horns (B♭ Tpts. 1 and 2.3), Trumpets (B♭ Trpts. 1.2), Trombones (Tbns. 1.2, 3, and 4), Euphonium (Euph.), and Tuba.
- Strings:** Harp, Piano, Double Bass (D. Bass), and Timpani (Timp.).
- Percussion:** Percussion (Perc. 1, 2, 3, and 4).

The score includes various musical notations such as notes, rests, and articulation marks. Dynamics include *cresc.* (crescendo) and *f* (forte). Performance instructions like *open* are present for the brass and woodwind sections. The page is numbered 15 at the bottom center.

Picc. *cresc.* *ff*

1. Fls. *cresc.* *ff*

2. Fls. *cresc.* *ff*

Obs. 1, 2 *ff*

Eng. Hn. *ff*

E. Cl. *cresc.* *ff*

1. Bb Cls. *cresc.* *ff*

2, 3. Bb Cls. *cresc.* *ff*

E♭ Alto Cl. *cresc.* *ff*

B♭ Bass Cl. *cresc.* *ff*

Bsns. 1, 2 *cresc.* *ff*

D. Bsns./Cb. Cl. *cresc.* *ff*

B♭ Sop. Sax. *cresc.* *ff*

E♭ Alto Sax. *cresc.* *ff*

B♭ Ten. Sax. *ff*

E♭ Bar. Sax. *cresc.* *ff*

1. B♭ Tpts. *cresc.* *ff*

2, 3. B♭ Tpts. *cresc.* *ff*

1, 2. F Hns. *ff*

3, 4. F Hns. *ff*

1, 2. Trbs. *cresc.* *ff*

3. Trbs. *cresc.* *ff*

Euph. *cresc.* *ff*

Tuba *cresc.* *ff*

Harp *ff* A♭, D♭

Piano *cresc.* *ff*

D. Bass *cresc.* *ff*

Timp.

1. Perc. *sticks* *ff*

2. Perc. *ff*

3. Perc. *cresc.* *ff*

4. Perc. *cresc.* *ff*

This page of a musical score contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flutes (Fls. 1, 2), Oboes (Obs. 1, 2), English Horn (Eng. Hrn.), Clarinets (Cl. 1, 2, 3), Bassoon (Bsn.), Bassoon/Contrabassoon (B. Bsn./Cb. Cl.), Saxophones (Sax. Soprano, Alto, Tenor, Baritone), Trumpets (Tpts. 1, 2, 3), Trombones (Tbns. 1, 2, 3), Euphonium (Euph.), and Tuba.
- Strings:** Violins (Vlns.), Violas (Vlas.), Cellos (Cls.), and Double Basses (D. Bass.).
- Percussion:** Harp, Piano, and a Percussion section with four staves (1-4) including Snare Drum (S.D.), Snare Drum stick ((S.D. stick)), and Xylophone (Xylo.).

The score is written in 4/4 time with a tempo of **60 Vivace** (♩ = 132). It features various dynamic markings such as *ff* (fortissimo) and *f* (forte). The key signature changes from B-flat major to C major. The page number **17** is centered at the bottom.

This page of a musical score contains the following parts and markings:

- Picc.** (Piccolo)
- Fls.** (Flutes 1 and 2)
- Obs. 1, 2** (Oboes 1 and 2)
- Eng. Hn.** (English Horn)
- Cl.** (Clarinets 1 and 2)
- Bs. Cls. 2, 3** (Bass Clarinets 2 and 3)
- Alto Cl.** (Alto Clarinet)
- Bs. Bass Cl.** (Bass Bass Clarinet)
- Bsns. 1, 2** (Bassoons 1 and 2)
- D. Bsns./Ch. Cl.** (Double Bassoon/Contrabass Clarinet)
- Sop. Sax.** (Soprano Saxophone)
- Alto Sax.** (Alto Saxophone)
- Ten. Sax.** (Tenor Saxophone)
- Bar. Sax.** (Baritone Saxophone)
- Tpts. 1, 2, 3** (Trumpets 1, 2, and 3)
- Bs. Cls. 1, 2** (Bass Trombones 1 and 2)
- F. Hns. 1, 2, 3, 4** (French Horns 1, 2, 3, and 4)
- Trbs. 1, 2, 3** (Trombones 1, 2, and 3)
- Euph.** (Euphonium)
- Tuba**
- Harp**
- Piano**
- D. Bass** (Double Bass)
- Timp.** (Timpani)
- Perc.** (Percussion 1, 2, 3, and 4)

Key markings and dynamics include: *f*, *mf*, *ff*, *secco*, *W.B.*, *arco*, *pizz.*, *muted*, *B_b, E_b*, and *S. Cym.*

Picc. 1
 Fls. 2
 Obs. 1, 2
 Eng. Hrn.
 E. Cl. 1
 Bb Cls. 2, 3
 Eb Alto Cl.
 Bb Bass Cl.
 Bsns. 1, 2
 D. Bsn./Cb. Cl.
 Bb Sop. Sax.
 Eb Alto Sax.
 Bb Ter. Sax.
 Eb Bar. Sax.
 Bb Tpts. 1, 2, 3
 Bb Cls. 1, 2
 F. Hns. 3, 4
 Trbs. 1, 2, 3
 Euph.
 Tube.
 Herp.
 Piano
 D. Bass
 Timp.
 Perc. 1, 2, 3, 4

Picc. 1
 Fls. 2
 Obs. 1.2
 Eng. Hrn.
 E. Cl. 1
 Bb Cls. 2, 3
 E. Alto Cl.
 Bb Bass Cl.
 Bsns. 1.2
 D. Bsns./Co. Cl.
 Bb Sop. Sax.
 E. Alto Sax.
 Bb Ten. Sax.
 E. Bar. Sax.
 Bb Trpts. 1, 2, 3
 Bb Cls. 1.2
 F. Hns. 1.2, 3, 4
 Trbs. 1, 2, 3
 Euph.
 Tuba
 Harp
 Piano
 D. Bass
 Timp.
 Perc. 1, 2, 3, 4

This page of a musical score contains the following parts and staves:

- Flutes:** Flc. (Flute Concerto), Fls. 1 & 2 (Flutes)
- Woodwinds:** Obs. 1 & 2 (Oboes), Eng. Hrn. (English Horn), Eb Cl. 1 (E-flat Clarinet), Bb Cls. 2 & 3 (B-flat Clarinets), Eb Alto Cl. (E-flat Alto Clarinet), Bb Bass Cl. (B-flat Bass Clarinet), Bsns. 1 & 2 (Bassoons), D. Bsns./Cb. Cl. (Double Bassoon/Contrabass Clarinet), Bb Sop. Sax. (B-flat Soprano Saxophone), Eb Alto Sax. (E-flat Alto Saxophone), Bb Ten. Sax. (B-flat Tenor Saxophone), Eb Bar. Sax. (E-flat Baritone Saxophone)
- Brass:** Bb Tpts. 1, 2, & 3 (B-flat Trumpets), Bb Cts. 1 & 2 (B-flat Trombones), F Hns. 1, 2, 3, & 4 (French Horns), Trbs. 1, 2, & 3 (Trombones), Euph. (Euphonium), Tuba
- Strings:** Harp, Piano (Grand Piano), O. Bass (Double Bass)
- Percussion:** Timp. (Timpani), Perc. 1, 2, 3, & 4 (Percussion)

The score includes various musical notations such as notes, rests, dynamics (e.g., *f*), and articulation marks. The page is numbered 21 at the bottom center.

Picc. 1

Fls. 2

Obs. 1, 2

Eng. Hrn.

E♭ Cl. 1

B♭ Cls. 2, 3

E♭ Alto Cl.

B♭ Bass Cl.

Bsns. 1, 2

D. Bass./Cb. Cl.

B♭ Sop. Sax.

E♭ Alto Sax.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1, 2, 3

B♭ Cts. 1, 2

F Hns. 1, 2, 3, 4

Trbs. 1, 2, 3

Euph.

Tuba

Harp

Piano

D. Bass.

Timp.

Perc. 1, 2, 3, 4

PCC

1
Fls.

2

Obs. 1, 2

Eng. Hn.

1
Cl.

2
Cl.

3

Cl. Bass

1, 2
Bsns.

D. Bsn./Cb. Cl.

1
Sop. Sax.

2
Alto Sax.

3
Ten. Sax.

4
Bar. Sax.

1
B. Tpts.

2, 3

1, 2
B. Trbns.

3, 4

1, 2
Euph.

Tuba

Harp

Piano

D. Bass

arco

1
Timp.

2

3
Perc.

4

23

This page of a musical score contains the following instruments and parts:

- Picc.** (Piccolo)
- Fls.** (Flutes) 1 and 2
- Obs. 1, 2** (Oboes)
- Eng. Hn.** (English Horn)
- Ev. Cl.** (E-flat Clarinet) 1
- B♭ Cls. 2, 3** (B-flat Clarinets)
- Ev. Alto Cl.** (E-flat Alto Clarinet)
- B♭ Bass Cl.** (B-flat Bass Clarinet)
- Bsns. 1, 2** (Bassoons)
- D. Bsns./Cb. Cl.** (Double Bassoon/Contrabass Clarinet)
- B♭ Sop. Sax.** (B-flat Soprano Saxophone)
- Ev. Alto Sax.** (E-flat Alto Saxophone)
- B♭ Ten. Sax.** (B-flat Tenor Saxophone)
- Ev. Bar. Sax.** (E-flat Baritone Saxophone)
- B♭ Tpts. 1, 2, 3** (B-flat Trumpets)
- B♭ Cts. 1, 2** (B-flat Trombones)
- F Hrs. 1, 2, 3, 4** (French Horns)
- Trbns. 1, 2, 3** (Trombones)
- Euph.** (Euphonium)
- Tuba**
- Harp**
- Piano**
- D. Bass** (Double Bass)
- Timp.** (Timpani)
- Perc. 1, 2, 3, 4** (Percussion)

The score includes various musical notations such as notes, rests, and slurs. Dynamics are indicated by *cresc.* (crescendo) and *f* (forte). Performance instructions like *open* are present for the brass instruments. The page is numbered 24 at the bottom.

Picc
 1
 Fls
 2
 Obs. 1, 2
 Eng. Hrn.
 Eb Cl.
 1
 Bb Cls. 2, 3
 Eb Alto Cl.
 Bb Bass Cl.
 Bsns. 1, 2
 D. Bsns./Cb. Cl.
 Bb Sop. Sax.
 Eb Alto Sax.
 Bb Ten. Sax.
 Eb Bar. Sax.
 Bb Tpts. 1, 2, 3
 Bb Trbs. 1, 2, 3
 Euph.
 Tube
 Harp
 Piano
 D. Bass
 Timp.
 Perc.
 1 S. Cym. (S.D. stick)
 2
 3
 4

Picc. *all* *mp cresc.* *ff*
 Fls. 1 *cresc.* *ff*
 Fls. 2 *all* *ff*
 Obs. 1, 2 *ff*
 Eng. Hn. *ff*
 Cl. 1 *mp cresc.* *ff*
 B♭ Cls. 2, 3 *ff*
 E♭ Alto Cl. *ff*
 B♭ Bass Cl. *ff*
 Bsns. 1, 2 *ff*
 D. Bssn./Cb. Cl. *ff*
 B♭ Sop. Sax. *ff*
 E♭ Alto Sax. *ff*
 B♭ Ten. Sax. *mp cresc.* *ff*
 E♭ Bar. Sax. *f cresc.* *ff*
 B♭ Tpts. 1, 2, 3 *f* *ff*
 B♭ Cls. 1, 2 *mp cresc.* *ff*
 F Hns. 1, 2, 3, 4 *ff*
 Trbs. 1, 2, 3 *mp cresc.* *ff*
 Euph. *mp cresc.* *ff*
 Tube. *one* *all* *f cresc.* *ff*
 Harp. *C♯* *ff*
 Piano. *ff*
 D. Bass. *arco* *ff*
 Timp. *ff*
 Perc. 1, 2, 3, 4 *p cresc.* *ff*

124 125 126 127 128

Picc.

1 Fls.

2 Fls.

Obs. 1, 2

Eng. Hn.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

Bb Bass Cl.

Bsns. 1, 2

D. Bsn./Cb. Cl.

Bb Sop. Sax.

Ei Alto Sax.

Bb Ten. Sax.

Ei Bar. Sax.

1 Trpts.

2, 3 Trpts.

1, 2 F Hns.

3, 4 F Hns.

1, 2 Trbns.

Euph.

Tuba

Harp

Piano

D. Bass

Timp.

1 Perc.

2 Perc.

3 Perc.

4 Perc.

Solo

p

f

p

cup mutes

p

cup mutes

p

pizz

Maracas

mf

ff

p

low W.W.

This page of a musical score contains the following instrument parts and markings:

- Picc.** (Piccolo)
- Fls.** 1, 2 (Flutes)
- Obs. 1, 2** (Oboes)
- Eng. Hn.** (English Horn)
- E♭ Cl.** 1 (E-flat Clarinet)
- B♭ Cls. 2, 3** (B-flat Clarinets)
- E♭ Alto Cl.** (E-flat Alto Clarinet)
- B♭ Bass Cl.** (B-flat Bass Clarinet)
- Bsns. 1, 2** (Bassoons)
- D. Bassn./Cb. Cl.** (Double Bassoon/Contrabass Clarinet)
- B♭ Sop. Sax.** (B-flat Soprano Saxophone)
- E♭ Alto Sax.** (E-flat Alto Saxophone) - includes a *(bend)* marking
- B♭ Ten. Sax.** (B-flat Tenor Saxophone)
- E♭ Bar. Sax.** (E-flat Baritone Saxophone)
- B♭ Tpts.** 1, 2, 3 (B-flat Trumpets) - includes a *Harmon mute (tube closed)* marking
- B♭ Trbs.** 1, 2 (B-flat Trombones)
- F Hns.** 3, 4 (French Horns)
- Trbs.** 1, 2 (Trombones)
- Euph.** (Euphonium)
- Tuba**
- Harp**
- Piano**
- D. Bass** (Double Bass)
- Timp.** (Timpani)
- Perc.** 1, 2, 3, 4 (Percussion)

Picc. 1

Fls. 2

Obs. 1, 2

Eng. Hn.

E♭ Cl. 1

B♭ Cls. 2, 3

E♭ Alto Cl.

B♭ Bass Cl.

Bsns. 1, 2

D. Bsn./Cb. Cl.

B♭ Sop. Sax.

E♭ Alto Sax.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Trpts. 1, 2, 3

B♭ Trbns. 1, 2, 3

Euph.

Tuba

Harp

Piano

D. Bass

Timp.

Perc. 1, 2, 3, 4

Picc
 1
 Fls.
 2
 Obs. 1, 2
 Eng. Hn.
 E♭ Cl.
 1
 B♭ Cls. 2
 3
 E♭ Alto Cl.
 B♭ Bass Cl.
 Bsns. 1, 2
 D. Bsns./Cb. Cl.
 B♭ Sop. Sax.
 E♭ Alto Sax.
 B♭ Ten. Sax.
 E♭ Bar. Sax.
 B♭ Tpts.
 1, 2, 3
 B♭ Cts. 1, 2
 F Hns.
 1, 2, 3, 4
 Trbs.
 1, 2, 3
 Euph.
 Tuba
 Harp
 Piano
 D. Bass
 Timp.
 Perc.
 1, 2, 3, 4
 Vibes

Musical score for measures 139-144. The score is arranged in a standard orchestral format with multiple staves for each instrument family. Dynamics such as *ff*, *mp*, *f*, and *mf* are indicated throughout. Performance instructions like *all ♯*, *a2*, *cup mutes*, and *onc* are present. The percussion section includes four parts, with the Vibraphone (Vibes) part starting in measure 141.

This page of a musical score contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flutes (Fl. 1, 2), Oboes (Obs. 1, 2), English Horn (Eng. Hn.), Clarinets (E♭ Alto Cl., B♭ Bass Cl.), Bassoons (Bsns. 1, 2), and Contrabassoon/Contrabass Clarinet (D. Bsn./Cb. Cl.).
- Brass:** Horns (B♭ 1, 2, 3), Trumpets (B♭ 1, 2, 3), Trombones (1, 2, 3), Euphonium (Euph.), and Tuba.
- Strings:** Harp, Piano, Double Bass (D. Bass), and Timpani (Timp.).
- Percussion:** Percussion 1, 2, 3, and 4.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *mp*, *p*). Performance instructions include "all" and "low W.W." (low woodwinds). The page number "31" is centered at the bottom.

Picc.
 Fls. 1
 Fls. 2
 Obs. 1, 2
 Eng. Hn.
 E♭ Cl. 1
 B♭ Cls. 2, 3
 E♭ Alto Cl.
 B♭ Bass Cl.
 Basses 1, 2
 D. Bsnr./Cb. Cl.
 B♭ Sop. Sax.
 E♭ Alto Sax.
 B♭ Ten. Sax.
 E♭ Bar. Sax.
 B♭ Tpls. 1, 2, 3
 B♭ Cls. 1, 2
 F Hns. 1, 2, 3, 4
 Trbs. 1, 2, 3
 Euph.
 Tuba
 Hrp.
 Piano
 D. Bass
 Timp.
 Perc. 1, 2, 3, 4

This page of a musical score contains the following parts and staves:

- Picc.** (Piccolo)
- Fls.** (Flutes) 1 and 2
- Obs. 1, 2** (Oboes)
- Eng. Hn.** (English Horn)
- Cl.** (Clarinets) 1 and 2
- Bv. Cl.** (Bass Clarinet)
- Es. Alto Cl.** (E-flat Alto Clarinet)
- Bs. Bass Cl.** (Bassoon)
- Beans. 1, 2** (Bassoons)
- D. Bassn./Cb. Cl.** (Double Bassoon/Contrabass Clarinet)
- Bs. Sop. Sax.** (Bass Soprano Saxophone)
- Es. Alto Sax.** (E-flat Alto Saxophone)
- Bs. Ten. Sax.** (Bass Tenor Saxophone)
- Es. Bar. Sax.** (E-flat Baritone Saxophone)
- Trpts.** (Trumpets) 1, 2, 3
- Bs. Cls.** (Bass Clarinets) 1, 2
- F. Hns.** (French Horns) 1, 2, 3, 4
- Trbs.** (Trombones) 1, 2, 3
- Euph.** (Euphonium)
- Tuba**
- Harp**
- Piano**
- D. Bass** (Double Bass)
- Timp.** (Timpani)
- Perc.** (Percussion) 1, 2, 3, 4

The score includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *mp* (mezzo-piano). The page number 33 is centered at the bottom.

This page of a musical score contains the following instruments and parts:

- Picc.
- Fls. 1, 2
- Obs. 1, 2
- Eng. Hrn.
- Cl. 1
- B♭ Cls. 2, 3
- E♭ Alto Cl.
- B♭ Bass Cl.
- Bsns. 1, 2
- D. Bsns./Cb. Cl.
- B♭ Sop. Sax.
- E♭ Alto Sax.
- B♭ Ten. Sax.
- E♭ Bar. Sax.
- B♭ Trpts. 1, 2, 3
- B♭ Trbns. 1, 2, 3
- Euph.
- Tuba
- Harp
- Piano
- D. Bass
- Timp.
- Perc. 1, 2, 3, 4

The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *f*), and articulation marks. A "str. mute" instruction is present for the B♭ Trpts. 1 part.

Picc.
 1
 Fls.
 2
 Oob. 1, 2
 Eng. Hn.
 Cl.
 1
 Bb Cls. 2
 3
 Eb Alto Cl.
 Bb Bass Cl.
 Bsns. 1, 2
 D. Bsns./Cb. Cl.
 Bb Sop. Sax.
 Eb Alto Sax.
 Bb Ten. Sax.
 Eb Bar. Sax.
 1
 Bb Tpts.
 2, 3
 Bb Tbs. 1, 2
 1, 2
 F Hns.
 3, 4
 1, 2
 Trbs.
 3
 Euph.
 Tuba
 Harp
 Piano
 D. Bass
 Timp.
 Perc.
 1
 2
 3
 4
 Xylo.

This page of a musical score contains the following instruments and parts:

- Picc.** (Piccolo)
- Fls.** (Flutes) 1 and 2
- Obs. 1, 2** (Oboes)
- Eng. Hr.** (English Horn)
- E♭ Cl.** (E-flat Clarinet) 1
- B♭ Cls. 2, 3** (B-flat Clarinets)
- E♭ Alto Cl.** (E-flat Alto Clarinet)
- B♭ Bass Cl.** (B-flat Bass Clarinet)
- Bsns. 1, 2** (Bassoons)
- D. Bsns./Cb. Cl.** (Double Bassoon/Contrabass Clarinet)
- B♭ Sop. Sax.** (B-flat Soprano Saxophone)
- E♭ Alto Sax.** (E-flat Alto Saxophone)
- B♭ Ten. Sax.** (B-flat Tenor Saxophone)
- E♭ Bar. Sax.** (E-flat Baritone Saxophone)
- B♭ Tpts.** (B-flat Trumpets) 1, 2, 3
- B♭ Cs. 1, 2** (B-flat Trombones)
- F Hrs.** (French Horns) 1, 2, 3, 4
- Trbs.** (Trombones) 1, 2, 3
- Euph.** (Euphonium)
- Tuba**
- Harp**
- Piano**
- D. Bass** (Double Bass)
- Timp.** (Timpani)
- Perc.** (Percussion) 1, 2, 3, 4

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *mf*, *p*, *mp*). Performance instructions like "open" and "arco" are also present.

Picc. 1
 Fls. 2
 Obs. 1.2
 Eng. Hn.
 Eb Cl. 1
 Bb Cls. 2. 3
 Eb Alto Cl.
 Bb Bass Cl.
 Bsns. 1.2
 D. Bsns./Cb. Cl.
 Bb Sop. Sax.
 Eb Alto Sax.
 Bb Ten. Sax.
 Eb Bar. Sax.
 Bb Tpts. 1. 2.3
 Bb Cls. 1.2
 F Hns. 3.4
 Trbns. 1.2 3
 Euph.
 Tuba
 Harp
 Piano
 D. Bass
 Timp.
 Perc. 1. 2. 3. 4.
 S. Cym. (med soft beater)

This page of a musical score covers measures 191 through 196. It is a full orchestral score with the following parts and staves:

- Picc.** (Piccolo): 1 staff
- Fls.** (Flutes): 2 staves
- Obs. 1, 2** (Oboes): 2 staves
- Eng. Hn.** (English Horn): 1 staff
- E. Cl.** (E-flat Clarinet): 1 staff
- Cl. 1, 2, 3** (Clarinets): 3 staves
- E♭ Alto Cl.** (E-flat Alto Clarinet): 1 staff
- B♭ Bass Cl.** (B-flat Bass Clarinet): 1 staff
- Bsns. 1, 2** (Bassoons): 2 staves
- D. Bsns./Cb. Cl.** (Double Bassoon/Contrabass Clarinet): 1 staff
- B♭ Sop. Sax.** (B-flat Soprano Saxophone): 1 staff
- E♭ Alto Sax.** (E-flat Alto Saxophone): 1 staff
- B♭ Ten. Sax.** (B-flat Tenor Saxophone): 1 staff
- E♭ Bar. Sax.** (E-flat Baritone Saxophone): 1 staff
- B♭ Trps. 1, 2, 3** (B-flat Trumpets): 3 staves
- B♭ Trbs. 1, 2, 3** (B-flat Trombones): 3 staves
- Euph.** (Euphonium): 1 staff
- Tuba**: 1 staff
- Harp**: 1 staff
- Piano**: 1 staff
- D. Bass** (Double Bass): 1 staff
- Timp.** (Timpani): 1 staff
- Perc.** (Percussion): 4 staves

Dynamic markings include *mf cresc.*, *ff*, and *p*. The score is written in a standard musical notation with various articulations and phrasing marks.

Picc. 1, 2
 Fls. 1, 2
 Obs. 1, 2
 Eng. Hrn.
 B. Cl. 1, 2
 B♭ Cls. 2, 3
 E♭ Alto Cl.
 B♭ Bass Cl.
 Bsns. 1, 2
 D. Bsn./Cb. Cl.
 B♭ Sop. Sax.
 E♭ Alto Sax.
 B♭ Ten. Sax.
 E♭ Bar. Sax.
 B♭ Tpts. 1, 2, 3
 B♭ Cls. 1, 2
 F Hns. 1, 2, 3, 4
 Trbs. 1, 2, 3
 Euph.
 Tube
 Harp
 Piano
 D. Bass
 Timp.
 Perc. 1, 2, 3, 4
 Vibes.

This page of a musical score contains 24 staves, each representing a different instrument or section of an orchestra. The staves are arranged vertically and contain musical notation including notes, rests, and dynamic markings. The instruments listed on the left side of the page are: Picc., Fls. 1 & 2, Obs. 1 & 2, Eng. Hn., E♭ Cl., Cl. 1 & 2, B♭ Cl. 2 & 3, E♭ Alto Cl., B♭ Bass Cl., Bsns. 1 & 2, D. Bsns./Cb. Cl., B♭ Sop. Sax., E♭ Alto Sax., B♭ Ten. Sax., E♭ Bar. Sax., B♭ Tpts. 1, 2, & 3, B♭ Trbs. 1, 2, & 3, F Hns. 1, 2, 3, & 4, Trbs. 1, 2, & 3, Euph., Tuba, Harp, Piano, D. Bass, and Timp. 1, 2, 3, & 4. The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.' and 'ff'. There are also performance instructions like 'C1, F1, B1' for the Harp. The page is numbered 40 at the bottom center.

This page of a musical score is arranged in a standard orchestral layout. At the top, the measures are numbered 206 through 211. The instruments are listed on the left side of the page, with their respective staves:

- Flutes (Fls):** Flute 1 and Flute 2.
- Oboes (Obs):** Oboe 1 and Oboe 2.
- Clarinets (Cls):** Clarinet in C (Cl), Clarinet in Bb (Bb Cls), Clarinet in Eb (Eb Cls), and Clarinet in F (F Hns).
- Saxophones (Sax):** Alto Saxophone (Alto Sax), Tenor Saxophone (Ten. Sax), and Baritone Saxophone (Bar. Sax).
- Brass (Br):** Trumpets (Tpts), Trombones (Trbs), Euphonium (Euph), and Tuba.
- Percussion (Perc):** Harp, Piano, Double Bass (D. Bass), and Timpani (Timp).

The score contains complex musical notation, including notes, rests, and dynamic markings such as *ff* (fortissimo). The piano part includes a specific instruction: "Ab, D₅". The percussion part includes a *ff* marking.

Flcc. 1
 Fls. 2
 Obs. 1, 2
 Eng. Hrn.
 Eb Cl. 1
 Bb Cls. 2, 3
 Eb Alto Cl.
 Bb Bass Cl.
 Bsns. 1, 2
 D. Bsn/Cb. Cl.
 Bb Sop. Sax.
 Eb Alto Sax.
 Bb Ten. Sax.
 Eb Bar. Sax.
 Bb Tpts. 1, 2, 3
 Bb Czs. 1, 2
 F Hns. 1, 2, 3, 4
 Trbs. 1, 2, 3
 Euph.
 Tuba
 Harp
 Piano
 D. Bass
 Timp.
 Perc. 1, 2, 3, 4

Musical score for measures 212-216, marked **Vivace** (♩ = 132). The score includes parts for woodwinds, brass, strings, harp, piano, and percussion. The key signature has two flats (Bb, Eb). The percussion part includes S.D. (snare drum), S.D. stick, Xylo., and other instruments. Dynamics include *ff* (fortissimo) and *arco* (arco).



This page of a musical score contains the following instruments and parts:

- Picc.
- Fls. 1 & 2
- Obs. 1 & 2
- Eng. Hn.
- Cl. 1 & 2
- Bs. Cl. 1 & 2
- Alto Cl.
- Bs. Cl.
- Bsns. 1 & 2
- D. Bsns./Cb. Cl.
- Bs. Sop. Sax.
- Es. Alto Sax.
- Bs. Ten. Sax.
- Es. Bar. Sax.
- Bs. Trpts. 1, 2, & 3
- Bs. Trbns. 1, 2, & 3
- Euph.
- Tuba
- Harp
- Piano
- D. Bass
- Timp.
- Perc. 1, 2, 3, & 4

The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *sfz* (sforzando). Performance instructions like *secco* are also present. The page is numbered 43 at the bottom.