

JAMES CURNOW

*Commissioned by the directors of District Six, Michigan School Band and Orchestra Association,
in memory of John and Carolyn Tarwacki, who loved music and children and dedicated their lives to serving both. November 19, 2011*

JUBILEE

(Variations on "Saints Bound for Heaven")

INSTRUMENTATION

1	Full Score	2	F Horn 1
1	Piccolo	2	F Horn 2
8	Flute	2	Trombone 1
2	Oboe	2	Trombone 2
1	Bassoon 1	2	Trombone 3
1	Bassoon 2	2	Baritone B.C.
4	B♭ Clarinet 1	2	Baritone T.C.
4	B♭ Clarinet 2	4	Tuba
4	B♭ Clarinet 3	1	String Bass
1	E♭ Alto Clarinet	3	Percussion 1 Snare Drum, Bass Drum, Wood Block, Claves
2	B♭ Bass Clarinet	3	Percussion 2 Tambourine, Triangle, Sus. Cym., Wind Chimes, Tam-Tam, Whip, Cr. Cym.
2	E♭ Alto Saxophone 1	2	Mallet Percussion 1 Xylophone, Chimes
2	E♭ Alto Saxophone 2	2	Mallet Percussion 2 Bells, Vibraphone
2	B♭ Tenor Saxophone	1	Timpani
1	E♭ Baritone Saxophone		
3	B♭ Trumpet 1		
3	B♭ Trumpet 2		
3	B♭ Trumpet 3		

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PROGRAM NOTES

Commissioned by the directors of District Six, Michigan School Band and Orchestra Association, in memory of John and Carolyn Tarwacki, who loved music and children and dedicated their lives to serving both. November 19, 2011.

John and Carolyn Tarwacki were lovers of the arts, sports, and particularly loved to have fun in all the things they did. They both worked for the Quinlan & Fabish Music Company where they had constant contact with band directors and music students throughout the southwest Michigan area.

Carolyn was a consummate euphonium player and participated on a regular basis in several concert and brass bands in the southwest Michigan region and loved to perform. They were people of strong faith, caring for people with the love of God, especially their close and extended family, and they were loved by all those whose lives they had touched.

Jubilee, Variations on "Saints Bound for Heaven" captures their faith and joy of life. It is not a sad "in memoriam" type piece, but rather a joyous celebration of their lives as they served others. The old shaped-note melody – "Saints Bound for Heaven" (Sacred Lyre, 1800s) – is incorporated into the composition as the main theme for variation. It is a great tune and has a celebratory text, and the composer felt that it captures the lives of two wonderful, caring and giving people.

The opening phrases of the composition are based on excerpts taken from the main theme and are passed around through the ensemble. In an unusual approach to the variation form, the opening phrases also state the first variation before the tune is actually introduced in measure 13 in the low woodwinds and low brass. The tune is a jolly, happy tune and the lower end of the band presents an excellent opportunity to capture that spirit.

The second variation features a euphonium solo in tribute to Carolyn's love of the euphonium (the composer being a former euphonium player as well, and studied with renowned baritone horn-euphonium-teacher and performer Leonard Falcone). This Dorian mode melody is then broken down into several smaller motifs based on the shaped-note melody and passed around throughout the band adding color and texture to the band tone. The huge climax in measure 84 sends a glorious message of a heavenly celebration and consequent rest and peace.

The third and final variation (measure 96) is joyful and filled with energy. Flourishes in the woodwinds and fanfares in the brass, with the percussion section contributing to the drive and spirit of the piece, brings this composition of tribute to a grand and fitting conclusion.

The title speaks of the great Jubilee when all the "Saints Bound for Heaven" arrive for that incredible celebration.

PERFORMANCE NOTES

Energy, drive coupled with passion and expressive playing present the essential directives for both the players and the conductor. Never let the composition falter, become morbid or overly sentimental. It is meant to be joyous and uplifting....a true celebration of life. Even the slow variation (measures 39-95), which is moderately slow and expressive, must remain positive and filled with intense energy. Let the euphonium soloist (measure 49) be expressive without dragging the tempo down. The accompaniment must always be the servant of the soloist. At this slow tempo, the sixteenth notes (measures 54, 67, 73, etc.) must not be hurried but be shaped with beauty. In measures 84-87 the percussion section is soloistic and should approach the music in a dramatic and unhurried manner.

The third and final variation (measure 96), though starting softly, must be detached and have constant forward motion. The compositional concept here is to build the dynamic, while adding layers of instruments to the texture until the music reaches the huge fortissimo climax in measure 124. Here begins a series of motivic variation passed around the band while, again, beginning to build toward a final presentation of the original tune in measure 155.

There is a moment of reflection that arrives in measure 177 (oboe solo) that presents an excerpt from the last phrase of the third verse text and fittingly enhances the finale to come.....“Tho’ our hearts dissolve in fear, Lo, Sinai’s God is near”... in measures 185-190.

Most of all, let the music sing and be joyful in an appropriate tribute.

Text:

Verse 1

*Our bondage, it shall end by and by, by and by;
Our bondage, it shall end by and by;
From Egypt’s yoke set free; Hail the glorious jubilee,
And to Canaan we’ll return by and by, by and by,
And to Canaan we’ll return by and by.*

Verse 3

*Tho’ our enemies are strong, we’ll go on, we’ll go on;
Tho’ our enemies are strong, we’ll go on, we’ll go on;
Tho’ our hearts dissolve in fear, Lo, Sinai’s God is near,
While the fiery pillar moves, we’ll go on, we’ll go on;
While the fiery pillar moves, we’ll go on, we’ll go on.*

ABOUT THE COMPOSER

James Curnow was born in Port Huron, Michigan and raised in Royal Oak, Michigan. He lives in Lexington, Kentucky where he is president, composer, and educational consultant for Curnow Music Press, Inc., publishers of significant music for concert band and brass band. He also serves as Composer-in-residence Emeritus on the faculty of Asbury University in Wilmore, Kentucky, and is editor of all music publications for The Salvation Army in Atlanta, Georgia.

His formal training was received at Wayne State University (Detroit, Michigan) and at Michigan State University (East Lansing, Michigan), where he was a euphonium student of Leonard Falcone, and a conducting student of Dr. Harry Begian. His studies in composition and arranging were with F. Maxwell Wood, James Gibb, Jere Hutchinson and Irwin Fischer.

James Curnow has taught in all areas of instrumental music, both in the public schools (five years), and on the college and university level (thirty years). He is a member of several professional organizations, including the American Bandmasters Association, College Band Directors National Association and the American Society of Composers, Authors and Publishers (ASCAP).

As a conductor, composer and clinician, Curnow has traveled throughout the United States, Canada, Australia, Japan and Europe where his music has received wide acclaim. Curnow has been commissioned to write over three hundred works for concert band, brass band, orchestra, choir and various vocal and instrumental ensembles. His published works now number well over five hundred.

Curnow was most recently honored with a listing in the Grove Dictionary of American Musicians.

JUBILEE

Duration – 5:30

Allegro energico (♩ = 96)

(Variations on “Saints Bound for Heaven”)

JAMES CURNOW (ASCAP)

Flute/Piccolo +Picc. *f marc. stagger breathing*

Oboe *f marc. stagger breathing*

Bassoon 1, 2 *f marc. a2*

B♭ Clarinet 1 *f marc. stagger breathing*

B♭ Clarinet 2, 3 *f marc. a2*

E♭ Alto Clarinet *f marc.*

B♭ Bass Clarinet *f marc.*

E♭ Alto Sax. 1, 2 *f marc. a2*

B♭ Tenor Sax. *f marc.*

E♭ Bari. Sax. *f marc.*

B♭ Trumpet 1 *f marc.*

B♭ Trumpet 2, 3 *f marc.*

F Horn 1, 2 *f marc. a2*

Trombone 1, 2 *f marc.*

Trombone 3 *f marc.*

Baritone *f marc.*

Tuba (String Bass) *f marc.*

Percussion 1 S.D. *p f B.D. p f p*

Percussion 2 *f*

Mallet Perc. 1 Xylo. (Hard Rubber Mallets) *f marc. Play 8va*

Mallet Perc. 2 Bells (Small Brass Mallets) *f marc.*

Timpani G, A♭, C, E♭ *f marc. (Hard Mallets) dampen*

1 2 3 4 5 6

FL/Picc. *dim.*

Ob. *dim.*

Bsn. 1, 2 *mf*

Cl. 1 *dim.*

Cl. 2, 3 *dim.* *p*

A. Cl. *mf*

Bs. Cl. *mf*

A. Sx. 1, 2 *a2 dim.* *p*

T. Sx. *dim.* *p*

B. Sx. *mf*

Tpt. 1 *a2 dim.* *p*

Tpt. 2, 3 *a2 dim.* *p*

Horn 1, 2 *a2 dim.* *p*

Tbn. 1, 2 *dim.* *p*

Tbn. 3 *dim.* *p*

Bar. *mf*

Tuba *mf*

Perc. 1 *f p f mp p*

Perc. 2 *mp*

Mllt. 1 *dim.*

Mllt. 2 *dampen*

Timp. *(Change A $\flat$ to B $\flat$)*

div. (one on top)

Rim Tap

13 (-Picc.) +Picc. Fl. Picc.

mp

Ob.

mp

Bsn. 1, 2

Cl. 1

mp

Cl. 2, 3

mp

A. Cl.

Bs. Cl.

A. Sx. 1, 2

mp

T. Sx.

B. Sx.

13

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

Perc. 1

Triangle

On Head

p

mp

p

Perc. 2

p

loco

mp

Mlt. 1

mp

Mlt. 2

mp

Timp.

Fl. *div.* [21] (-Picc.)

Picc.

Ob.

Bsn. 1, 2

Cl. 1 *div.*

Cl. 2, 3 *div.*

A. Cl.

Bs. Cl.

A. Sx. 1, 2 *a2*

T. Sx.

B. Sx.

Tpt. 1 [21] *mf a2*

Tpt. 2, 3 *mf*

Horn 1, 2

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

Perc. 1 *mp*

Perc. 2

Mlt. 1

Mlt. 2

Timp.

19 *mp* 20 21 *p* 22 23 24

25

Fl./Picc. *mp* *cresc.* *Picc.*

Ob. *mp* *cresc.*

Bsn. 1, 2 *cresc.*

Cl. 1 *mp* *cresc.*

Cl. 2, 3 *mp* *cresc.*

A. Cl. *cresc.*

Bs. Cl. *cresc.*

A. Sx. 1, 2 *mp* *cresc.*

T. Sx.

B. Sx. *cresc.*

25

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Tbn. 3

Bar. *cresc.*

Tuba *cresc.*

Perc. 1 *mp* *p* *mp* *p*

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

Mllt. 1 *mp* *8va* *loco* *mp* *cresc.*

Mllt. 2 *mp*

Timp. *mp*

Sus. Cym. (Mallets) *p*

25 26 27 28 29 30 *mp*

Molto Rall. (in 4) 39 *Moderato e espressivo (♩ = 86)* Fl. *Solo*

Fl./Picc. (-Picc.) *mp* *cresc.*

Ob. *Solo* *mp* *cresc.*

Bsn. 1, 2

Cl. 1 Ob. *mp* *cresc.*

Cl. 2, 3 *p* *cresc.*

A. Cl.

Bs. Cl. Tbn. 2 *mp* *p*

A. Sx. 1, 2 Tbn. 1 *mp*

T. Sx. Tbn. 2 *mp*

B. Sx. Tbn. 3 *mp*

Molto Rall. (in 4) 39 *Moderato e espressivo (♩ = 86)*

Tpt. 1

Tpt. 2, 3

Horn 1, 2 *mp* *p*

Tbn. 1, 2 *mp* *p*

Tbn. 3 *mp* *p*

Bar. Tbn. 3 *mp*

Tuba (-St. Bass) *mp* *p*

Perc. 1

Perc. 2 Wind Chimes (Metal) *p* *Sus. Cym. (Mallets)* *p*

Mllt. 1

Mllt. 2 Vibes (Medium Mallets, Motor on, damper off) *p* *mp*

Timp.

58 **Meno mosso** A Tempo (♩ = 86)

62

FL/Picc. *Solo* *mp* *mf* (-Picc.) *mf* All

Ob. *mp* *mf* *mp*

Bsn. 1, 2 *mp* One player *mf* *mp*

Cl. 1 *mp* 2. One player *mf* All

Cl. 2, 3 *mp* +3. *mp* 2. All

A. Cl. *mp*

Bs. Cl. *mp*

A. Sx. 1, 2 *mp* *mf* *mp* Play

T. Sx. *mp* Play

B. Sx. *mp* Play

58 **Meno mosso** A Tempo (♩ = 86)

62

Tpt. 1 *mp* *mf* Hns. *mp* a2

Tpt. 2, 3 *mp* *mf* *mp* a2

Horn 1, 2 *mp* *mf* *mp*

Tbn. 1, 2 *mp* *mf* *mp*

Tbn. 3 *mp* *mf* *mp*

Bar. *mp* *mf* *mp*

Tuba *mp* *mf* *mp*

Perc. 1 Wind Chimes (Metal) *mf* Tri. *mp*

Perc. 2 *mp* *mf* *mp*

Mllt. 1 *mp* *mf* *mp*

Mllt. 2 Bells (Plastic Mallets) *mf*

Timp. *mp*

57 58 59 60 61 62 63

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64 65 66 67 68 69 70

Fl./Picc. *Rall.* *+Picc.* *p* *mp*

Ob. *p* *mp* *a2*

Bsn. 1, 2 *mp*

Cl. 1 *p* *mp* *a2*

Cl. 2, 3 *p* *mp*

A. Cl. *mp*

Bs. Cl. *p* *mp* *a2*

A. Sx. 1, 2 *mp* *2. Tbn. 1* *mp* *Play a2*

T. Sx. *mp* *Play*

B. Sx. *mp*

Tpt. 1 *Play Open* *mp* *Rall.* *p* *mp*

Tpt. 2, 3 *Play* *mp* *p* *mp*

Horn 1, 2 *p* *mp*

Tbn. 1, 2 *mp* *p* *mp*

Tbn. 3 *mp* *p* *mp*

Bar. *mp* *All*

Tuba *Play* *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Mllt. 1 *Chimes* *mp*

Mllt. 2 *p* *mp*

Timp. *p* *mp*

FL/Picc. *cresc.* *mf*

Ob. *cresc.* *mf*

Bsn. 1, 2 *cresc.* *mf cresc.*

Cl. 1 *cresc.* *mf cresc.*

Cl. 2, 3 *cresc.* *mf cresc.*

A. Cl. *cresc.* *mf cresc.*

Bs. Cl. *cresc.* *mf cresc.*

A. Sx. 1, 2 *cresc.* *mf cresc.*

T. Sx. *cresc.* *mf cresc.*

B. Sx. *cresc.* *mf cresc.*

Tpt. 1 *cresc.* *mf cresc.*

Tpt. 2, 3 *cresc.* *mf cresc.*

Horn 1, 2 *cresc.* *mf cresc.*

Tbn. 1, 2 *cresc.* *mf cresc.*

Tbn. 3 *cresc.* *mf cresc.*

Bar. *cresc.* *mf cresc.*

Tuba *cresc.* *mf cresc.*

Perc. 1 *cresc.*

Perc. 2 *cresc.* *pp* *mf*

Mllt. 1 *mf cresc.*

Mllt. 2 *cresc.* *mf*

Timp. *cresc.* *mf cresc.*

Sus. Cym. (Mallets) *pp* *mf*

71 72 *cresc.* 73 74 75 76 *mf cresc.* 77

Rall. **80** *Meno mosso* (♩ = 76) *Rall.* *A Tempo*

Fl./Picc. *cresc.* *f* *cresc.* *ff*

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

Bsn. 1, 2 *f* *cresc.* *ff*
div. (top notes opt.)

Cl. 1 *f* *cresc.* *ff*
a2

Cl. 2, 3 *f* *cresc.* *ff*

A. Cl. *f* *cresc.* *ff*

Bs. Cl. *f* *cresc.* *ff*
a2

A. Sx. 1, 2 *f* *cresc.* *ff*

T. Sx. *f* *cresc.* *ff*

B. Sx. *f* *cresc.* *ff*

Rall. *opt. div.* **80** *Meno mosso* (♩ = 76) *Rall.* *A Tempo*

Tpt. 1 *f* *cresc.* *ff*
a2

Tpt. 2, 3 *f* *cresc.* *ff*

Horn 1, 2 *f* *cresc.* *ff*

Tbn. 1, 2 *f* *cresc.* *ff*
a2

Tbn. 3 *f* *cresc.* *ff*

Bar. *f* *cresc.* *ff*

Tuba *f* *cresc.* *ff*
div. (one on top)

Perc. 1 *f* Tri. *cresc.* *ff*
S.D. (Snare off)

Perc. 2 *cresc.* *f* *cresc.* *ff*

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

Milt. 2 *cresc.* *f* *cresc.* *ff*

Timp. *f* *cresc.* *ff*

78 79 80 81 82 83 84 *ff*

88 Meno mosso e intimo (Sostenuto) (♩ = 72)

Rall.

Fl./Picc. *Solo* *p* (-Picc.)

Ob.

Bsn. 1, 2 *dim.* *p* 1. *Solo* *mp*

Cl. 1 *Solo* *p*

Cl. 2, 3 2. *Solo* *p*

A. Cl. *dim.* *p*

Bs. Cl. *dim.* *p*

A. Sx. 1, 2 1. Hn. *Solo* *mp*

T. Sx. *dim.* *p* Bsn. *Solo* *mp*

B. Sx. *dim.* *p*

Rall.

88 Meno mosso e intimo (Sostenuto) (♩ = 72)

Tpt. 1

Tpt. 2, 3

Horn 1, 2 1. *Solo* *mp*

Tbn. 1, 2 *dim.* *p*

Tbn. 3 *dim.* *p*

Bar. *dim.* *p*

Tuba *dim.* *p*

Perc. 1 3 3 3 3 *Tam-Tam* *p* Wind Chimes (Metal) *p*

Perc. 2 *mp* *p*

Mllt. 1 *f* *mp* *p*

Mllt. 2

Timp. (F to A, A to B, C to D, D to E)

Rall.

96 Allegro moderato (Marcato) ($\text{♩} = 100$)

Fl./Picc.

Ob.

Bsn. 1, 2

All - *a2*

p

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

p

A. Sx. 1, 2

T. Sx.

B. Sx.

Bs. Cl., Tuba

p

Rall.

96 Allegro moderato (Marcato) ($\text{♩} = 100$)

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

p

Perc. 1

Tri.

mp

Snares on

p

Tamb.

p

Milt. 1

Vibes (Motor on)

mp

p

Milt. 2

mp

Solo
(Hard Mallets)

p

Timp.

92 93 94 95 96 97 98

104

Fl./Picc.

Ob.

Bsn. 1, 2

Cl. 1

Cl. 2, 3

A. Cl.

Bs. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

1. Tbn. 1

Tbn. 2

Tbn. 3

104

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

Perc. 1

Perc. 2

Milt. 1

Bells (Small Brass Mallets) Solo

Milt. 2

Timp.

99

100

101

102

103

104

105

112

Fl./Picc. Fl. All Picc. *mf* *cresc.* *a2*

Ob. *mf* *cresc.*

Bsn. 1, 2 *mf* *cresc.* *sim.*

Cl. 1 All *mf* *cresc.*

Cl. 2, 3 2. All *mf* *cresc.*

A. Cl. *mf* *cresc.*

Bs. Cl. *mf* *cresc.* *sim.*

A. Sx. 1, 2 1. Play *mf* *cresc.* *a2 gliss.*

T. Sx. *mf* *cresc.* *gliss.*

B. Sx. *mf* *cresc.* *sim.*

112

Tpt. 1, 2 *mf* *cresc.*

Tpt. 3 *mf* *cresc.*

Horn 1, 2 1. All *mf* *cresc.* *a2* *Rip*

Tbn. 1, 2 *mf* *cresc.*

Tbn. 3 *mf* *cresc.* *sim.*

Bar. *mf* *cresc.* *sim.*

Tuba *mf* *cresc.* *sim.*

Perc. 1 *mf* *cresc.* *Rim Shot* *dampen* *On Head* *cresc.* *Whip*

Perc. 2 *mf* *cresc.*

Mllt. 1 *mf* *cresc.* *Play 8va*

Mllt. 2 *mf* *cresc.* *dampen*

Timp. *mf* *cresc.* *(A to F, B to B $\flat$, D to C, E to E $\flat$)*

FL/Picc. *f* *cresc.*

Ob. *f* *cresc.*

Bsn. 1, 2 *f* *cresc.*

Cl. 1 *f* *cresc.*

Cl. 2, 3 *f* *cresc.*

A. Cl. *f* *cresc.*

Bs. Cl. *f* *cresc.*

A. Sx. 1, 2 *f* *cresc.*

T. Sx. *f* *cresc.*

B. Sx. *f* *cresc.*

Tpt. 1, 2 *f* *cresc.*

Tpt. 3 *f* *cresc.*

Horn 1, 2 *f* *cresc.*

Tbn. 1, 2 *f* *cresc.*

Tbn. 3 *f* *cresc.*

Bar. *f* *cresc.*

Tuba *f* *cresc.*

Perc. 1 *f* *cresc.*

Perc. 2 *f* *cresc.*

Mllt. 1 *f* *cresc.*

Mllt. 2 *f* *cresc.*

Timp. *f* *dampen*

124 128

Fl./Picc. *ff*

Ob. *ff*

Bsn. 1, 2 *ff* *dim.* *mp*

Cl. 1 *ff* Hn. 1 Tbn. 1

Cl. 2, 3 *ff* *dim.* *mp* Hn. 2 Tbn. 2, 3

A. Cl. *ff* *dim.* *mp*

Bs. Cl. *ff* *dim.* *mp* *Small notes opt.*

A. Sx. 1, 2 *ff* *dim.* *mf* 3 *leggiere* Bsn. 1.

T. Sx. *ff* *dim.* *mp* Bsn. 2., Bs. Cl.

B. Sx. *ff* *dim.* *mp*

124 128

Tpt. 1, 2 *ff* *dim.* *mp*

Tpt. 3 *ff* *dim.* *mp*

Horn 1, 2 *ff* *dim.* *mp*

Tbn. 1, 2 *ff* *dim.* *mp*

Tbn. 3 *ff* *dim.* *mp*

Bar. *ff* *dim.* *mp* St. Bass pizz.

Tuba *ff* *dim.* *mp*

Perc. 1 *ff* *dim.* *mp*

Perc. 2 *ff* *dim.* *mp*

Mllt. 1 *ff*

Mllt. 2 *ff* *dampen*

Timp. *ff*

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124 125 126 127 128 129 130

Picc. Solo (cued in Fl.)

136

End Solo

Fl./Picc.

mf

f

mp

Ob.

Bsn. 1, 2

mf

mp

Cl. 1

Hn. 1

f

mp

Cl. 2, 3

Hn. 2

f

mp

A. Cl.

f

mp

Bs. Cl.

f

mp

A. Sx. 1, 2

f

mp

T. Sx.

f

mp

B. Sx.

f

mp

Tuba Solo

1. All

136

Tpt. 1, 2

Tpt. 3

Horn 1, 2

mf

Tbn. 1, 2

f

mf

mp

Tbn. 3

f

mf

mp

Bar.

f

mf

mp

Tuba

f

mf

mp

Tuba Play Solo

Perc. 1

f

mp

Sus. Cym. (Scrape w/coin)

mf

mp

Perc. 2

f

mf

mp

Mllt. 1

mf

Mllt. 2

Vibes (Med. Mallets, Motor on)

mp

Timp.

mf

mp

131

132

133

134

135

136

137

143

FL/Picc. *mf* *mp* *mp*

Ob. *mp*

Bsn. 1, 2 *p*

Cl. 1 *mf* *mp* *p* *mp* *a2*

Cl. 2, 3 *mf* *mp* *p* *mp*

A. Cl. *p*

Bs. Cl. *p*

A. Sx. 1, 2 *mf* *mp* *p* *a2* *+2. mp*

T. Sx. *Play*

B. Sx. *Play*

Tpt. 1, 2 *St. Mute* *f* *mp* *Open* *p*

Tpt. 3 *2.* *+2.* *St. Mute* *f* *mp* *Open* *a2* *p*

Horn 1, 2 *f* *mp*

Tbn. 1, 2 *St. Mute* *f* *mp* *Open* *p*

Tbn. 3 *St. Mute* *f* *mp* *Open* *p*

Bar. *Tbn. 1, 2* *p*

Tuba *f* *mf* *p* *All*

Perc. 1

Perc. 2 *Sus. Cym. (Tap on crown w/Triangle beater)*

Mllt. 1 *Xylo.* *mf* *p* *mp*

Mllt. 2 *mp*

Timp. *mp*

138 139 140 141 142 143 *p* 144

FL/Picc. *mf* *mp cresc.*

Ob. *mf* *mp cresc.*

Bsn. 1, 2 *cresc.*

Cl. 1 *mf* *mp cresc.*

Cl. 2, 3 *mf* *mp cresc.*

A. Cl. *cresc.*

Bs. Cl. *cresc.*

A. Sx. 1, 2 *mf* *mp cresc.*

T. Sx. *mp cresc.*

B. Sx. *cresc.*

Tpt. 1 *mp cresc.*

Tpt. 2, 3 *a2 mp cresc.*

Horn 1, 2

Tbn. 1, 2 *cresc.*

Tbn. 3 *cresc.*

Bar. *cresc.*

Tuba *cresc.*

Perc. 1 *p cresc.*
Sus. Cym. (Mallets)

Perc. 2 *p cresc.*

Mllt. 1 *mf* *p cresc.*

Mllt. 2 *mf* *p*

Timp. *cresc.*

155 Listesso tempo (Marcato) (♩ = ♩) (♩ = ♩)

FL/Picc. *f* *cresc.* *ff*

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

Bsn. 1, 2 *f* *cresc.* *ff*

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

Cl. 2, 3 *f* *cresc.* *ff*

A. Cl. *f* *cresc.* *ff*

Bs. Cl. *f* *cresc.* *ff*

A. Sx. 1, 2 *f* *cresc.* *ff* 2. Tbn. 1

T. Sx. *f* *cresc.* *ff* Tbn. 2, 3

B. Sx. *f* *cresc.* *ff*

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

Tpt. 2, 3 *a2* *f* *cresc.* *ff* *a2*

Horn 1, 2 *a2* *f* *cresc.* *ff*

Tbn. 1, 2 *f* *cresc.* *ff*

Tbn. 3 *f* *cresc.* *ff*

Bar. *Play* *f* *cresc.* *ff*

Tuba *f* *cresc.* *ff*

Perc. 1 *f* *cresc.* *ff* dampen

Perc. 2 *f* *p cresc.* *ff*

Mllt. 1 *f* *cresc.* *ff* dampen

Mllt. 2 *f* *cresc.* *ff* dampen

Timpani *f* *cresc.* *ff* dampen

151 *f* 152 153 *cresc.* 154 155 *ff* 156

FL/Picc. *mp* *cresc.* *ff* *mp*

Ob. *mp* *cresc.* *ff* *mp*

Bsn. 1, 2 *mp* *cresc.* *ff*

Cl. 1 *mp* *cresc.* *ff* *mp*

Cl. 2, 3 *mp* *cresc.* *ff* *mp*

A. Cl. *mp* *cresc.* *ff*

Bs. Cl. *mp* *cresc.* *ff*

A. Sx. 1, 2 *fp* *mp* *cresc.* *ff* *fp*

T. Sx. *fp* *cresc.* *ff* *fp*

B. Sx. *mp* *cresc.* *ff*

Tpt. 1 *fp* *cresc.* *ff* *fp*

Tpt. 2, 3 *fp* *cresc.* *ff* *fp*

Horn 1, 2 *mp* *cresc.* *ff*

Tbn. 1, 2 *fp* *cresc.* *ff* *fp*

Tbn. 3 *mp* *cresc.* *ff* *fp*

Bar. *fp* *cresc.* *ff*

Tuba *mp* *cresc.* *ff*

Perc. 1 *mp* *cresc.* *ff* dampen *mp*

Perc. 2 *mp* *cresc.* *ff* dampen *mp*

Mllt. 1 *mp* *cresc.* *ff* dampen *mp*

Mllt. 2 *mp* *cresc.* *ff* dampen *mp*

Timp. *mp* *cresc.* *ff* dampen *mp*

157 158 159 160 161 162 163

165 *Rall.*

FL/Picc. *cresc.* *Fl.* *Picc.*

Ob. *cresc.*

Bsn. 1, 2 *mp cresc.*

Cl. 1 *cresc.*

Cl. 2, 3 *cresc.* *a2*

A. Cl. *mp* *cresc.*

Bs. Cl. *mp* *cresc.*

A. Sx. 1, 2 *a2* *mp* *cresc.*

T. Sx. *Play* *mp cresc.*

B. Sx. *mp* *cresc.*

165 *Rall.*

Tpt. 1 *cresc.*

Tpt. 2, 3 *cresc.* 2.

Horn 1, 2 *mp* *cresc.*

Tbn. 1, 2 *a2* *cresc.*

Tbn. 3 *cresc.*

Bar. *mp cresc.*

Tuba *mp* *cresc.*

Perc. 1 *cresc.*

Perc. 2

Mllt. 1 *cresc.*

Mllt. 2 *cresc.*

Timp.

173 **Meno mosso** (♩ = 94)

FL/Picc. *f*

Ob. *Solo mp*

Bsn. 1, 2 *f* *dim.*

Cl. 1 *f* *dim.* *Oboe Solo mp*

Cl. 2, 3 *f* *dim.*

A. Cl. *f* *dim.*

Bs. Cl. *f* *dim.*

A. Sx. 1, 2 *f* *dim.*

T. Sx. *f* *dim.*

B. Sx. *f* *dim.*

Tpt. 1, 2 *f*

Tpt. 3 *f*

Horn 1, 2 *f* *dim.*

Tbn. 1, 2 *f* *dim.*

Tbn. 3 *f* *dim.*

Bar. *f* *dim.*

Tuba *f* *dim.*

Perc. 1 *cresc.* *Cr. Cym.* *f*

Perc. 2 *cresc.* *f*

Mlt. 1 *f*

Mlt. 2 *f*

Timp. *f*

170 171 *mp cresc.* 172 173 *f* 174 175 *dim.* 176

177 **Espressivo**

Fl. Solo

Fl./Picc. (-Picc.) *mp*

Ob. *cresc.*

Bsn. 1, 2 *p* One player

Cl. 1 *cresc.*

Cl. 2, 3 *p* One player per part

A. Cl. *p*

Bs. Cl. *p* One player

A. Sx. 1, 2 *p* 1. Hn. 1 - Solo *cresc.*

T. Sx. *p* Bsn. *cresc.*

B. Sx. *p* 2. One player *cresc.*

177 **Espressivo**

Tpt. 1, 2

Tpt. 3

Horn 1, 2 *p* 1. Solo *cresc.*

Tbn. 1, 2 *p*

Tbn. 3 *p*

Bar. *p*

Tuba *p* St. Bass

Perc. 1

Perc. 2

Mllt. 1 *p* Chimes

Mllt. 2

Timp. *p*

177 *p* 178 179 180 181 182 183

Fl./Picc. *All* Fl. div., +Picc. on bottom *Rall.*

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

Bsn. 1, 2 *All a2* *f* *cresc.* *ff*

Cl. 1 *p* *Play* *f* *div. (top notes opt.)* *cresc.* *ff*

Cl. 2, 3 *All a2* *f* *cresc.* *ff*

A. Cl. *f* *ff*

Bs. Cl. *All p* *f* *ff*

A. Sx. 1, 2 *p* *All* *f* *a2* *cresc.* *ff*

T. Sx. *Play* *f* *cresc.* *ff*

B. Sx. *p* *f* *cresc.* *ff*

Tpt. 1 *mf* *f* *a2* *cresc.* *ff*

Tpt. 2, 3 *f* *cresc.* *ff*

Horn 1, 2 *1. All* *+2.* *f* *a2* *cresc.* *ff*

Tbn. 1, 2 *p* *f* *ff*

Tbn. 3 *p* *f* *ff*

Bar. *f* *div.* *ff*

Tuba *Play div.* *f* *ff*

Perc. 1 *p* *f* *cresc.* *ff*

Perc. 2 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *ff*

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

Milt. 2 *Bells (Brass Mallets)* *f* *cresc.* *ff*

Timp. *f* *ff*