

RWS SYMPHONY BAND SERIES

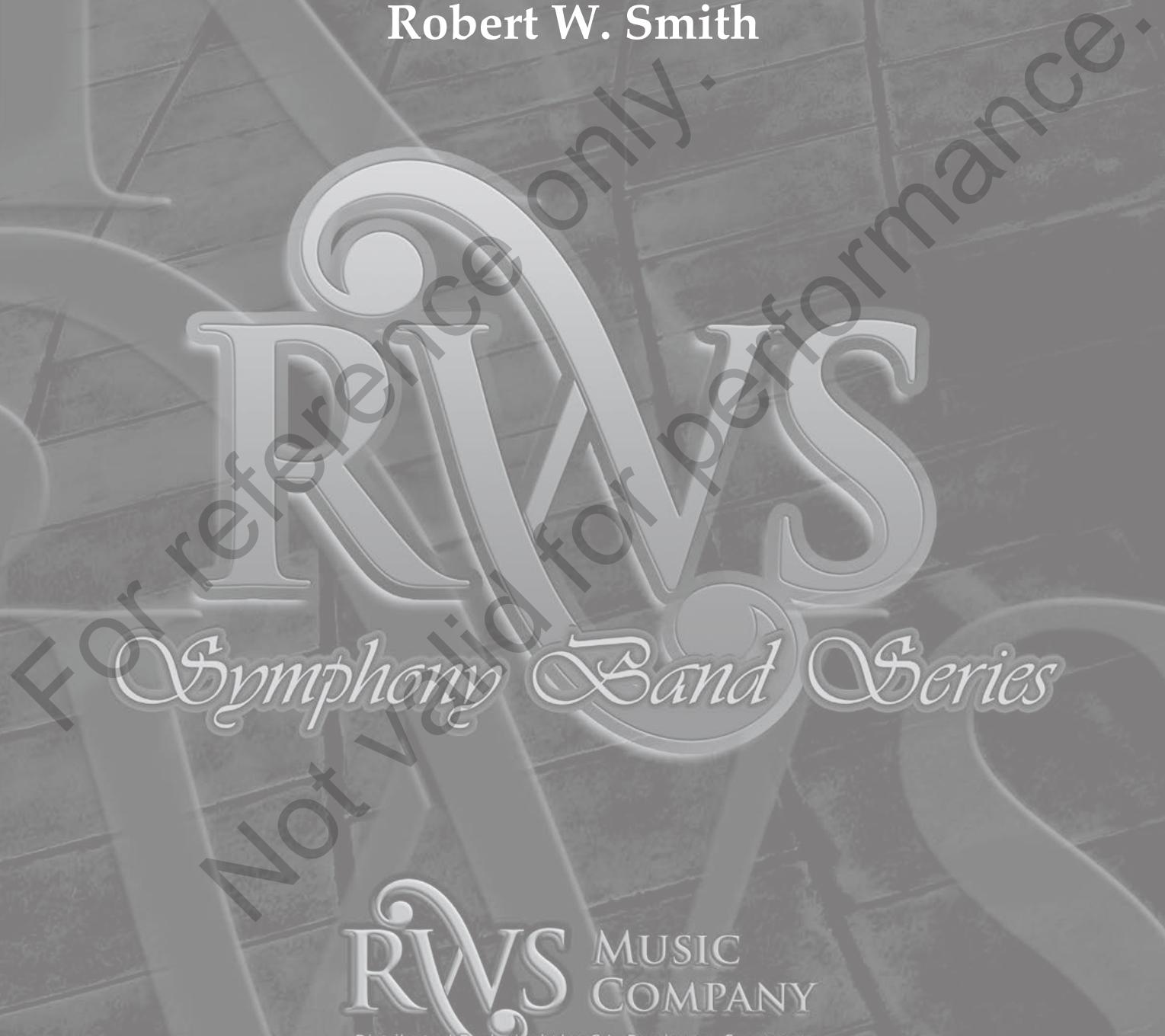
FULL CONDUCTOR SCORE

Catalog No: RWS-1823-01

The Prairie Is My Garden

(based on the vision and imagery of Harvey Dunn, a great American artist)

Robert W. Smith



Distributed Exclusively by C.L. Barnhouse Company

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The Prairie Is My Garden (based on the vision and imagery of Harvey Dunn, a great American artist)

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INSTRUMENTATION

Conductor Score.....	1	F Horn 1-2.....	2
Piccolo.....	1	F Horn 3-4.....	2
Flutes 1-2.....	10	Trombones 1-2.....	4
Oboes 1-2	2	Bass Trombone.....	2
B♭ Clarinet 1	4	Euphonium.....	2
B♭ Clarinets 2-3	8	Euphonium T.C.....	2
B♭ Bass Clarinet.....	2	Tuba.....	4
E♭ Contralto Clarinet.....	1	Mallet Percussion: Marimba.....	1
Bassoons 1-2.....	2	Timpani.....	1
E♭ Alto Saxophones 1-2.....	6	Percussion 1: Snare Drum, Bass Drum, Mark Tree, Wood Block, Metal Sheet, Mid/Low Tom	3
B♭ Tenor Saxophone.....	2	Percussion 2: Crash Cymbals, Sus. Cymbal.....	2
E♭ Baritone Saxophone.....	1	Piano.....	1
B♭ Trumpet 1	3		
B♭ Trumpet 2	3		
B♭ Trumpet 3	3		

PROGRAM NOTE

The Prairie Is My Garden by Robert W. Smith was inspired by the artistry of Harvey Dunn, an American painter. He is best known for his prairie-intimate masterpiece of the same title depicting a mother and her two children gathering flowers from the quintessential prairie of the Great Plains. Dunn was born in 1884 on a homestead near Manchester, South Dakota, in the same county that inspired author Laura Ingalls Wilder and her writings regarding life on the prairie. The composer cites three Harvey Dunn works that served as his influences for the piece including "The Prairie Is My Garden," "Empty Rooms" and "The Visit".

The piece was commissioned by the Brandon Valley H.S. Band Program and is dedicated to Mr. Bob Goheen for his 28 years of service as he cultivated young minds through music.

NOTES TO CONDUCTOR

The opening saxophone solo should be as expressive and reflective as possible. The clarinet solo that joins in measure 5 should communicate and interact freely with the saxophone, much the same as the children with their mother in Dunn's masterpiece.

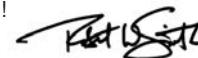
The piece should become light and lively beginning at measure 32 in contrast to the dramatic statements that conclude the introduction. The playful exchange of melodic lines along with articulative and rhythmic clarity are the keys to success in this section of the piece. Measure 53 should be performed with almost a hoedown approach. That hoedown returns at measure 71 as melodic figures converse throughout various sections of the band.

The center section of the work should be freely interpreted and lamenting in its approach. Beginning at measure 100, the piece should warm in its interpretation in contrast to the stark emptiness of the previous melodic statements.

Beginning in measure 118 in powerful fashion, the horns introduce the melody followed by full ensemble responses four bars later. Please do not allow the ensemble's accented quarter notes to get too short. This section of the piece should be treated as a pioneer celebration leading to the rollicking statement at measure 138.

The original melody returns to conclude the performance. Be sure the accelerando beginning at measure 166 is controlled and consistent to the last note.

I hope that you and the ensemble find *The Prairie Is My Garden* to be a rewarding experience. Best wishes for a wonderful performance!



ABOUT THE COMPOSER



Robert W. Smith (b. 1958) is one of the most popular and prolific composers in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His Symphony #1 (The Divine Comedy), Symphony #2 (The Odyssey), Symphony #3 (Don Quixote), Inchon and Africa: Ceremony, Song and Ritual have received worldwide critical acclaim. His educational compositions such as The Tempest, Encanto, and The Great Locomotive Chase have become standards for developing bands throughout the world.

Mr. Smith's music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band, United States Air Force Band, Boston Pops and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting. As a conductor, clinician and keynote speaker, Mr. Smith has performed throughout North America, Asia, South America, Europe and Australia. His music has been recorded by various ensembles and is available on CD and download through Walking Frog Records, iTunes, Amazon, and other recorded music outlets.

Mr. Smith is the President/CEO of RWS Music Company, exclusively distributed through C. L. Barnhouse. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.

*Commissioned by the Brandon Valley High School Band Program and dedicated to
Mr. Bob Goheen in honor of his 28 years of service to the band and community*

THE PRAIRIE IS MY GARDEN

(based on the vision and imagery of Harvey Dunn, a great American artist)

Conductor Score

RWS-1823-00

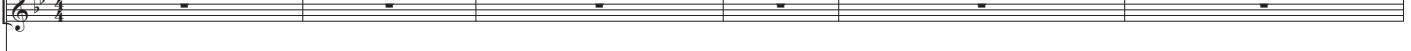
Gently $\text{♩} = 80$

Robert W. Smith (ASCAP)

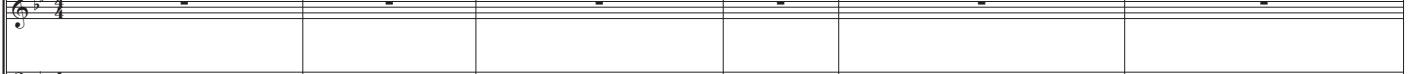
Piccolo



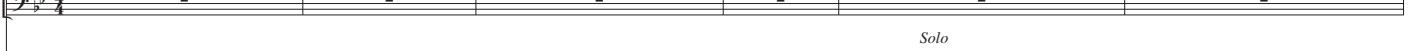
Flutes 1-2



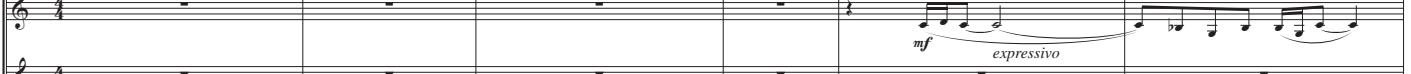
Oboes 1-2



Bassoons 1-2



B♭ Clarinet 1



B♭ Clarinets 2-3



B♭ Bass Clarinet



E♭ Contralto Clarinet



E♭ Alto Saxophones 1-2



B♭ Tenor Saxophone

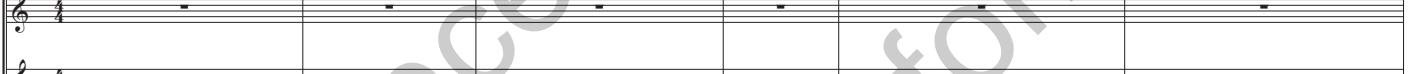


E♭ Baritone Saxophone

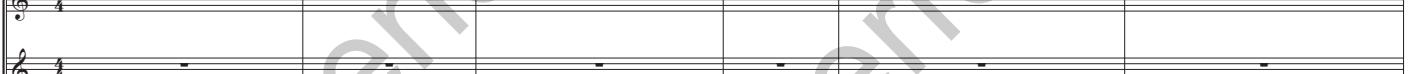


Gently $\text{♩} = 80$

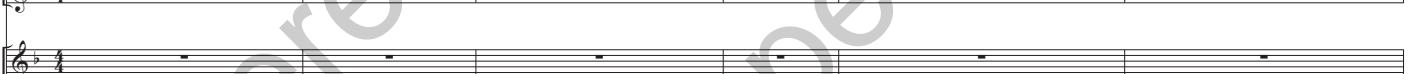
B♭ Trumpet 1



B♭ Trumpet 2



B♭ Trumpet 3



F Horn 1-2



F Horn 3-4



Trombones 1-2



Bass Trombone



Euphonium

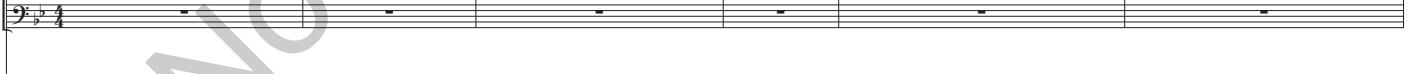


Tuba



Mallet Percussion

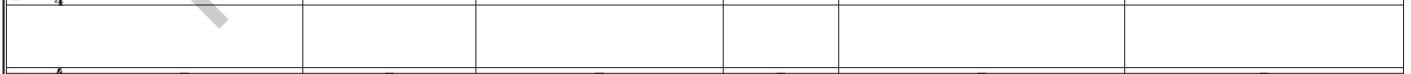
Marimba



Timpani

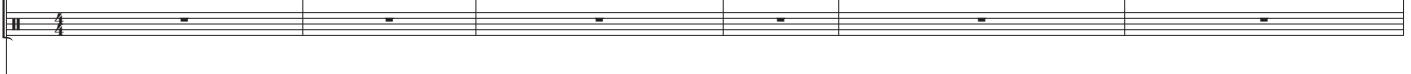


Percussion 1
Snare Drum, Bass Drum,
Mark IV, Wood Block,
Metal Sheet, Mid/Low Tom



Percussion 2

Crash Cymbals
Sus. Cymbal



Piano



9 Majestic ♩=88

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Thns. 1-2

B. Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Pno.

9 Majestic ♩=88

Not valid for performance.

3

f

vln

3

f

vln

Tutti f

3

f

vln

Chimes >

f

>

Mark Tree (Wind Chimes) f

Bs. Dr. f

Cr. Cyms.

Sus. Cym. pp f
(let all cyms vibrate unless noted)

7 8 9 10 11 12

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Pno.

12

13

14

15

16

17

120

18

Picc.

Fl. 1-2 *loco*

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2 *Solo*

T. Sx.

B. Sx.

18

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1 *Triangle*

Perc. 2 *Mark Tree*

Pno.

18 19 20 21 $\frac{A}{G}$ 22 23 $\frac{D}{C}$ 24

- 6 -

26

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2

T. Sx.

B. Sx.

rit.

Not Valid for Performance

26

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Thns. 1-2

B. Tbn.

Euph.

Tuba

Mlt.

Chimes >

Timp.

Perc. 1

Sus. Cym. = Cr. Cyms.

Perc. 2

Pno.

rit.

Not Valid for Performance

Sn. Dr.

25 26 27 28 29 30

32 Lively ($\text{♩} = \text{c. } 132\text{-}144$)**36**

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2

T. Sx.

B. Sx.

This section of the musical score covers measures 32 through 36. It features a dynamic range from **ff** to **mp**. The woodwind section includes Picc., Flutes 1-2, Oboes 1-2, Bassoons 1-2, Clarinets 1, Clarinets 2-3, Bass Clarinet, and Bassoon section. The brass section includes Trombones 1-2, Trombones 3-4, French Horns 1-2, French Horns 3-4, Tuba, and Mallet Percussion. The dynamic **ff** is used throughout the woodwind parts in measures 32-35, while the brass parts show more variation. Measure 36 begins with a dynamic of **ff** followed by a melodic line for Bass Clarinet and Bassoon section.

32 Lively ($\text{♩} = \text{c. } 132\text{-}144$)**36**

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Milt.

Timp.

Perc. 1

Perc. 2

Pno.

This section continues from measure 32 to 36. It includes Trombones 1-2, Trombones 3-4, French Horns 1-2, French Horns 3-4, Tuba, Mallet Percussion, Timpani, and Percussion 1 & 2. The dynamic **ff** is present in the brass and woodwind sections. Measure 36 introduces the **Pno.** (Piano) with a dynamic of **pp** followed by **f**, and ends with a dynamic of **ff**.

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Thbs. 1-2

B. Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Wood Block

Perc. 2

Pno.

37 38 39 40 41 42

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Thbs. 1-2

B. Tbn.

Euph.

Tuba

Mit.

Timp.

Perc. 1

Perc. 2

Pno.

53

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2

T. Sx.

B. Sx.

53

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Thbs. 1-2

B. Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Pno.

Temple Blocks (w/stick)

Xylophone

49 50 51 52 53 54

Picc.
 Fl. 1-2
 Ob. 1-2
 Bsn. 1-2
 Cl. 1
 Cl. 2-3
 B. Cl.
 Ca. Cl.
 A. Sxs. 1-2
 T. Sx.
 B. Sx.
 Trpt. 1
 Trpt. 2
 Trpt. 3
 F Hn. 1-2
 F Hn. 3-4
 Thbs. 1-2
 B. Tbn.
 Euph.
 Tuba
 Mlt.
 Timp.
 Perc. 1
 Perc. 2
 Pno.

61

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2

T. Sx.

B. Sx.

61

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Mit.

Timp.

Perc. 1

Perc. 2

Pno.

60

61

62

63

64

Picc.
 Fl. 1-2
 Ob. 1-2
 Bsn. 1-2
 Cl. 1
 Cl. 2-3
 B. Cl.
 Ca. Cl.
 A. Sxs. 1-2
 T. Sx.
 B. Sx.
 Trpt. 1
 Trpt. 2
 Trpt. 3
 F Hn. 1-2
 F Hn. 3-4
 Thbs. 1-2
 B. Tbn.
 Euph.
 Tuba
 Mlt.
 Timp.
 Perc. 1
 Perc. 2
 Pno.

- 14 -

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Thns. 1-2

B. Tbn.

Euph.

Tuba

Mit.

Timp.

Perc. 1

Perc. 2

Pno.

71

71

82 Lamenting (freely) ♩ = 64

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2

T. Sx.

B. Sx.

cue: Oboe Solo

cue: Euph/Horn Solos

cue: Euph. Solo

82 Lamenting (freely) ♩ = 64

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Mlt.

Tim.

Perc. 1

Perc. 2

Pno.

Solo

Tutti

fff

mp

mp

fff

fff

fff

fff

fff

fff

fff

fff

fff

dampen

loco

Picc.
 Fl. 1-2
 Ob. 1-2
 Bsn. 1-2
 Cl. 1
 Cl. 2-3
 B. Cl.
 Ca. Cl.
 A. Sxs. 1-2
 T. Sx.
 B. Sx.
 Trpt. 1
 Trpt. 2
 Trpt. 3
 F Hn. 1-2
 F Hn. 3-4
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tuba
 Mlt.
 Timp.
 Perc. 1
 Perc. 2
 Pno.

Solo
mf *freely*
pp
pp
Solo
mp *expressivo*
mp
Solo
mp
p *mf*
pp *mp*
pp *mp*

84 85 86 87 88 89 90

Picc.

Fl. 1-2

Ob. 1-2 *Solo*
mp *mf* *expressivo*

Bsn. 1-2 *p*

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2 *cue: Oboe Solo*
mp *b2*

T. Sx. *p*

B. Sx. *p*

Trpt. 1 *cue: Oboe Solo*
(opt. Flugelhorn) **92**

Trpt. 2

Trpt. 3

F Hn. 1-2 *Tutti*
p

F Hn. 3-4 *p*

Tbns. 1-2 *p*

B. Tbn. *p*

Euph. *p*

Tuba *p*

Mlt.

Timp.

Perc. 1 *p* *mf*

Perc. 2 *pp* *mf*

Pno.

100 With Motion $\text{♩} = 80$

The musical score consists of two systems of staves, separated by a large diagonal watermark.

System 1 (Measures 97-101):

- Picc.**: Rests throughout.
- Fl. 1-2**: Soli w/Flute Soloist (mf) leads to Soli w/Pic. (opt. Tutti) (f).
- Ob. 1-2**: Playing eighth-note patterns.
- Bsn. 1-2**: Playing eighth-note patterns.
- Cl. 1**: Playing sixteenth-note patterns (3).
- Cl. 2-3**: Playing sixteenth-note patterns (3).
- B. Cl.**: Playing eighth-note patterns (mf).
- Ca. Cl.**: Rests throughout.
- A. Sxs. 1-2**: Playing eighth-note patterns (mf).
- T. Sx.**: Playing eighth-note patterns (mp).
- B. Sx.**: Playing eighth-note patterns (mp).

System 2 (Measures 97-101):

- Trpt. 1**: Playing eighth-note patterns.
- Trpt. 2**: Rests throughout.
- Trpt. 3**: Rests throughout.
- F Hn. 1-2**: Playing eighth-note patterns (mf).
- F Hn. 3-4**: Playing eighth-note patterns (mf).
- Tbns. 1-2**: Playing eighth-note patterns (mp).
- B. Tbn.**: Playing eighth-note patterns (mp).
- Euph.**: Playing eighth-note patterns (mf).
- Tuba**: Playing eighth-note patterns (mp).
- Mlt.**: Playing eighth-note patterns (mf).
- Timp.**: Playing eighth-note patterns (mp).
- Perc. 1**: Playing eighth-note patterns (p) followed by (mf).
- Perc. 2**: Playing eighth-note patterns (pp) followed by (mf).
- Pno.**: Playing eighth-note patterns (3) in measures 97-99, followed by (f) in measure 100, and (mf) in measure 101.

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Thns. 1-2

B. Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Pno.

102 103 104 105 106

109 Lamenting (freely) $\text{♩} = 64$

rit.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2

T. Sx.

B. Sx.

*rit.*cue: Oboe Solo
(opt. Flugelhorn)109 Lamenting (freely) $\text{♩} = 64$

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Pno.

118 Powerfully $\text{♩} = 102$

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Pno.

rit.

cue: Horns

f

cue: Horns

f

cue: Horns

f

mf

p

mp

loco

(on cue)

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Pno.

121

122

123

124

125

126 Spirited $\text{♩} = 112$

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2 *f* *cue: Pic. Solo*

Cl. 1 *Solo* *f*

Cl. 2-3

B. Cl. *mf*

Ca. Cl. *mf*

A. Sxs. 1-2

T. Sx.

B. Sx.

130

126 Spirited $\text{♩} = 112$

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Thbs. 1-2 *mf*

B. Tbn. *mf*

Euph.

Tuba *mf*

Mit. Xylophone

Timp.

Perc. 1 Wood Block *mf*

Perc. 2

Pno. *mf*

134

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2

T. Sx.

B. Sx.

134

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Thns. 1-2

B. Tbn.

Euph.

Tuba

Mit.

Timp.

Perc. 1

Perc. 2

Pno.

132 133 134 135 136

* * *

138 Rollicking

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Thbs. 1-2

B. Tbn.

Euph.

Tuba

Mit.

Timp.

Perc. 1

Perc. 2

Pno.

Sn. Dr.

L.H. 8vb

138

139

140

141

142

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2

T. Sx.

B. Sx.

Tutti

a2

146

mf

mf

mf

mf

mf

mf

mf

mf

mf

142

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Mlt.

Tim.

Perc. 1

Perc. 2

Pno.

Mid/Low Tom

mp

Xylophone

mf

mf

mf

p

f

142

143

144

145

146

accel.

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Thns. 1-2

B. Tbn.

Euph.

Tuba

Mit.

Timp.

Perc. 1

Perc. 2

Pno.

For reference only. Not for performance.

147 148 149 150

152 Lively ($\text{♩} = \text{c. } 132\text{--}144$)

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Pno.

151

152

153

154

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2

T. Sx.

B. Sx.

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Thbs. 1-2

B. Tbn.

Euph.

Tuba

Mit.

Tim.

Perc. 1

Perc. 2

Pno.

Picc.
 Fl. 1-2
 Ob. 1-2
 Bsn. 1-2
 Cl. 1
 Cl. 2-3
 B. Cl.
 Ca. Cl.
 A. Sxs. 1-2
 T. Sx.
 B. Sx.
 Trpt. 1
 Trpt. 2
 Trpt. 3
 F Hn. 1-2
 F Hn. 3-4
 Thns. 1-2
 B. Tbn.
 Euph.
 Tuba
 Mit.
 Timp.
 Perc. 1
 Perc. 2
 Pno.

166 Accel. to end

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Ca. Cl.

A. Sxs. 1-2

T. Sx.

B. Sx.

166 Accel. to end

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1-2

F Hn. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Pno.

Picc.
 Fl. 1-2
 Ob. 1-2 *a2*
 Bsn. 1-2
 Cl. 1
 Cl. 2-3
 B. Cl.
 Ca. Cl.
 A. Sxs. 1-2
 T. Sx.
 B. Sx.
 Trpt. 1
 Trpt. 2
 Trpt. 3
 F Hn. 1-2
 F Hn. 3-4
 Thns. 1-2
 B. Tbn.
 Euph.
 Tuba
 Mlt.
 Timp.
 Perc. 1
 Perc. 2
 Pno.

For reference only. Not valid for performance.

172 173 174 175