

RWS SYMPHONY BAND SERIES

FULL CONDUCTOR SCORE

Catalog No: RWS-2203-01

The Dance

(Mvt. 1 from "Three Conversations with Matisse")

Robert W. Smith

*For reference only.
Not valid for performance.*

RWS
Symphony Band Series

RWS MUSIC
COMPANY
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The Dance

(Mvt. 1 from "Three Conversations with Matisse")

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INSTRUMENTATION

Conductor Score	1	B $\flat$ Trumpet 1	3
Alto Saxophone Solo	1	B $\flat$ Trumpet 2	3
Piccolo	1	B $\flat$ Trumpet 3	3
Flute 1	5	F Horn 1	1
Flute 2	5	F Horn 2	1
Oboe 1	1	F Horn 3	2
Oboe 2	1	Trombone 1	2
B $\flat$ Clarinet 1	3	Trombone 2	2
B $\flat$ Clarinet 2	3	Trombone 3	2
B $\flat$ Clarinet 3	3	Euphonium B.C.	2
B $\flat$ Clarinet 4	3	Euphonium T.C.	2
B $\flat$ Bass Clarinet	2	Tuba	4
E $\flat$ Contralto Clarinet	1	Piano	1
Bassoon 1	1	Mallet Percussion: Marimba	1
Bassoon 2	1	Timpani	1
E $\flat$ Alto Saxophone 1	3	Percussion 1: Doumbek (opt. High Bongos), Djembe (opt. Low Tom)	2
E $\flat$ Alto Saxophone 2	3	Percussion 2: Shakere (opt. Shaker/Cabasa), Large Tam/Gong	2
B $\flat$ Tenor Saxophone	2		
E $\flat$ Baritone Saxophone	1		

PROGRAM NOTE

The composer writes, "I have been fascinated with Henri Matisse and his creative approach for almost a lifetime. Having lived in France for 4 years as a young child, I became interested in his images and use of color and light in multiple mediums. As a young composer and almost 20 years later, I attended an exhibition of his work at the National Gallery of Art in Washington D.C."

"During my visit to the National Gallery, I was able to fully experience the cycle and development of an artist's idea beginning with one of Matisse's paintings of a model seated in the south of France. After completing the one canvas, he asked the model to return to the exact location on subsequent days and at different times to fully explore the setting and light. The result was a series of canvases with the same model as the subject but with a different perspective and lighting on each visual image. Viewing that series of canvases provided an amazing journey through his creative process. Many times, it was not the original idea that was the most artistic. His best image was perhaps another canvas of the same idea yet somewhere down the artistic cycle where his creative thoughts had come full circle."

"With this three-movement work for saxophone and concert band, I explored three different images by Matisse. Beginning with "The Dance" (1909), the piece will progress to "The Blue Window" (1913). The final movement is based on "Portrait de famille - The Music Lesson" (1916). Each of these images speak to me on multiple levels. It is my hope the music will do the same for the saxophone soloist and their audience."

Movement 1 "The Dance"

In 1909 Matisse received an important commission. An extremely wealthy Russian industrialist named Sergei Shchukin asked Matisse for three large scale canvases to decorate the spiral staircase of his mansion, the Trubetskoy Palace, in Moscow. The large and well-loved painting, "Dance I" at MoMA is somewhat disingenuously titled. Although it is full scale and in oil, Matisse did not consider it more than a preparatory sketch. Yet a comparison between the initial and final versions is instructive. Matisse borrowed the motif from the back of the 1905-06 painting *Bonheur de Vivre*, although he has removed one dancer.

In "Dance I", the figures express the light pleasure and joy that was so much a part of the earlier masterpiece. The figures are drawn loosely, with almost no interior definition. They have been likened to bean bag dolls because of their formless and unrestricted movements. The bodies certainly don't seem to be restrained. However don't let this childlike spontaneity fool you. Matisse works very hard to make his paintings seem effortless. Imagine for a moment, that instead of this childlike style, Matisse had decided to render these figures with the frozen density of Jacques Louis David. Would the sense of pure joy and play have been as well expressed? Matisse has done something that is actually very difficult. He has unlearned the lessons of representation so that he can create an image where form matches content.

The Dance by Henri Matisse has been described as forbidding, menacing, tribal, ritualistic, even demonic. Drum beats almost seem to be heard as the simple pleasure of the original is overwhelmed. What causes these dramatic changes in mood? Beyond the color shift from the original sketch by Matisse, the figures of the 1910 canvas are drawn with more interior line, line which often suggests tension and physical power. The first movement of *Three Conversations With Matisse* is based on that primitive interpretation with humans moving with menacing power, yet with a lightness of being.

NOTES TO CONDUCTOR

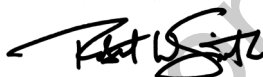
The piano plays an important role in this work. Please use a concert grand if possible. In addition, position the piano for musical presence and connection with the soloist.

You may wish to position the doumbek, djembe and shakere at the front of the stage for presence and to facilitate communication with the soloist.

Three Conversations With Matisse was composed for a consortium of gifted saxophone artists under the leadership of Dr. Dave Camwell. I offer my sincere thanks and eternal gratitude to the members of the consortium for the opportunity to collaborate on this very special musical endeavor. The consortium includes the following saxophone artists:

Dave Camwell	Rad Bolt
Stephen Page	Neal Postma
Jessica Voigt-Page	Diane Hunger
Sean Garde	Kim Bain
Mark McArthur	Gail B Levinsky
Noah Bruening	Brian Kauth
Hayley Plauger	Sara Whipple
Bryan Polacek	Dannel Espinoza
Jeremy Koch	Matt Evans
Wyatt Anderson	Jeff Humphrey
Michael Bovenzi	Cary Jacobs
Rulon Brown	Christopher Gugel
Lincoln Havranek	Mike Wilson
Cory Barnfield	Matthew Younglove
Scott Sandberg	Xin Gao
James Miglia	Tiffany Wurth
Dan Ferri	Joe Murphy

Best wishes to all 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 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.

for the Matisse Saxophone Consortium coordinated by Dave Camwell

THE DANCE

Conductor Score

RWS-2203-00

(Mvt. 1 from “Three Conversations with Matisse”)

Robert W. Smith (ASCAP)

Mysterious ♩ = 120

7

Alto Saxophone Solo

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Clarinet 4

B♭ Bass Clarinet

E♭ Contralto Clarinet

Bassoon 1

Bassoon 2

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Mysterious ♩ = 120

7

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1

F Horn 2

F Horn 3

Trombone 1

Trombone 2

Trombone 3

Euphonium B.C.

Tuba

Piano

Mallet Percussion

Marimba

Timpani

C, C, C, E

Percussion 1

Drumstick

(opt. High Tom)

Djembé (opt. Low Tom)

Percussion 2

Shakara

(opt. Shakara Cabasa)

Large Tom Gong

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For reference only. Not valid for performance.

A. Sax. Solo

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

Clar. 4

B. Cl.

C. Alt. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Thn. 1

Thn. 2

Thn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

Doumbek (opt. High Bongos) w/hand & finger technique

mp

Djembe (Opt. Low Tom)

Shaker (Opt. Cabasa)

mf

A. Sax. Solo

mp

cresc.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

Clar. 4

B. Cl.

C. Alt. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

For reference only. Not valid for performance.

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

For reference only. Not valid for performance.

A. Str. Solo *dim* *mf* *mp* *cresc.*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

Clar. 4

B. Cl.

C. Alt. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

31

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

For reference only. Not valid for performance.

A. Sax. Solo

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

Clar. 4

B. Cl.

C. Alt. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

rit.

A. Sax. Solo

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

Clar. 4

B. Cl.

C. Alt. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

rit.

For reference only. Not valid for performance.

51 Aggressive ♩ = 160

57

Key Pops (Percussive)

Score for measures 51-57, measures 1-4 of the second system. Instruments include A. Sax Solo, Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Clar. 1, Clar. 2, Clar. 3, Clar. 4, B. Cl., C. Alt. Cl., Bsn. 1, Bsn. 2, A. Sax 1, A. Sax 2, T. Sax, B. Sax, Trpt. 1, Trpt. 2, Trpt. 3, F. Ha. 1, F. Ha. 2, F. Ha. 3, Tbn. 1, Tbn. 2, Tbn. 3, Euph. B.C., Tuba, Pno., Mlt., Timp., Perc. 1, and Perc. 2. The score features various dynamics (mp, f, sf, p, mf, ff) and articulations (accents, slurs) across the measures.

51 Aggressive ♩ = 160

57

Continuation of the score for measures 51-57, measures 5-8 of the second system. Instruments include Trpt. 1, Trpt. 2, Trpt. 3, F. Ha. 1, F. Ha. 2, F. Ha. 3, Tbn. 1, Tbn. 2, Tbn. 3, Euph. B.C., Tuba, Pno., Mlt., Timp., Perc. 1, and Perc. 2. The score includes dynamics (mp, f, sf, p, mf, ff) and articulations (accents, slurs). Percussion parts include 'Large Tam Gong' and 'Key Pops (Percussive)'.

65

A. Str. Solo

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

Clar. 4

B. CL.

C. Alt. CL.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

65

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

pp

f

For reference only. Not valid for performance.

A. Sax. Solo

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

Clar. 4

B. Cl.

C. Alt. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mil.

Temp.

Perc. 1

Perc. 2

73

58 67 80 89 98 107 116 125

A. Str. Solo
 Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Clar. 1
 Clar. 2
 Clar. 3
 Clar. 4
 B. Cl.
 C. Alt. Cl.
 Bsn. 1
 Bsn. 2
 A. Sax 1
 A. Sax 2
 T. Sax
 B. Sax
 Trpt. 1
 Trpt. 2
 Trpt. 3
 F. Hn. 1
 F. Hn. 2
 F. Hn. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph. B.C.
 Tuba
 Pno.
 Mlt.
 Timp.
 Perc. 1
 Perc. 2

For reference only. Not valid for performance.

81

81

79 80 81

Score for A. St. Solo and various instruments. The score is divided into measures, with dynamic markings (p, f, mf, pp) and performance instructions (One Player, Tutti) indicated.

Instruments listed on the left:

- A. St. Solo
- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Clar. 1
- Clar. 2
- Clar. 3
- Clar. 4
- B. CL.
- C. Alt. Cl.
- Bsn. 1
- Bsn. 2
- A. Sax 1
- A. Sax 2
- T. Sax
- B. Sax
- Trpt. 1
- Trpt. 2
- Trpt. 3
- F Hn. 1
- F Hn. 2
- F Hn. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Euph. B.C.
- Tuba
- Pno.
- Mil.
- Timp.
- Perc. 1
- Perc. 2

Measure numbers 11, 12, 13, 14, 15, 16, 17, 18, 19, 20 are visible at the bottom.

103

A. St. Solo

Pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

Clar. 4

B. CL.

C. Alt. CL.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

103

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Temp.

Perc. 1

Perc. 2

For reference only. Not valid for performance.

- 17 -

Tempo De Camwell
Cadenza

119

molto rall.

Score for **Tempo De Camwell Cadenza**, starting at measure 119. The score is for a large orchestra and includes the following parts:

- Woodwinds:** A. Sax. Solo, Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Clar. 1, Clar. 2, Clar. 3, Clar. 4, B. Cl., C. Alt. Cl., Bsn. 1, Bsn. 2, A. Sax 1, A. Sax 2, T. Sax, B. Sax.
- Brass:** Trpt. 1, Trpt. 2, Trpt. 3, F. Hn. 1, F. Hn. 2, F. Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, Euph. B.C., Tuba.
- Percussion:** Pno., Mlt., Timp., Perc. 1, Perc. 2.

The score features a *molto rall.* (very slow) tempo change at measure 119. The key signature is one flat (B-flat major/D minor). The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A large diagonal watermark reading "Not valid for performance" is overlaid across the score.

124

accel. *rit.* *rit.*

A. St. Solo

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

Clar. 4

B. Cl.

C. Alt. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

accel. *rit.* *rit.*

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mil.

Timp.

Perc. 1

Perc. 2

123 124 125 126 127 128 129

130

134

A. St. Solo

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

Clar. 4

B. Cl.

C. Alt. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

130

134

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mtr.

Timp.

Perc. 1

Perc. 2

130 131 132 133 134 135 136 137

140 Aggressive ♩ = 160

144

Score for measures 130 to 143. Instruments include A. Str. Solo, Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Clar. 1, Clar. 2, Clar. 3, Clar. 4, B. Cl., C. Alt. Cl., Bsn. 1, Bsn. 2, A. Sax 1, A. Sax 2, T. Sax, B. Sax, Trpt. 1, Trpt. 2, Trpt. 3, F. Hn. 1, F. Hn. 2, F. Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, Euph. B.C., Tuba, Pno., Mlt., Timp., Perc. 1, and Perc. 2. The score features various dynamics (p, mf, f, pp) and articulations (acc, >).

140 Aggressive ♩ = 160

144

Score for measures 144 to 147. Instruments include Trpt. 1, Trpt. 2, Trpt. 3, F. Hn. 1, F. Hn. 2, F. Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, Euph. B.C., Tuba, Pno., Mlt., Timp., Perc. 1, and Perc. 2. The score features various dynamics (mp, f, pp) and articulations (acc, >).

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A. Sax Solo

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Clar. 1

Clar. 2

Clar. 3

Clar. 4

B. Cl.

C. Alt. Cl.

Bsn. 1

Bsn. 2

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph. B.C.

Tuba

Pno.

Mlt.

Timp.

Perc. 1

Perc. 2

152

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A. Sax. Solo
 Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Clar. 1
 Clar. 2
 Clar. 3
 Clar. 4
 B. Cl.
 C. Alt. Cl.
 Bsn. 1
 Bsn. 2
 A. Sax 1
 A. Sax 2
 T. Sax
 B. Sax

Trpt. 1
 Trpt. 2
 Trpt. 3
 F. Hn. 1
 F. Hn. 2
 F. Hn. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph. B.C.
 Tuba
 Pnn.
 Mlt.
 Timp.
 Perc. 1
 Perc. 2

Score for A. Sax. Solo and various instruments. The score is marked with a large diagonal watermark: "Not valid for performance".

The score includes parts for the following instruments:

- A. Sax. Solo
- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Clar. 1
- Clar. 2
- Clar. 3
- Clar. 4
- B. CL.
- C. Alt. CL.
- Bsn. 1
- Bsn. 2
- A. Sax 1
- A. Sax 2
- T. Sax
- B. Sax
- Trpt. 1
- Trpt. 2
- Trpt. 3
- F. Hn. 1
- F. Hn. 2
- F. Hn. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Euph. B.C.
- Tuba
- Pno.
- Mlt.
- Timp.
- Perc. 1
- Perc. 2

The score is divided into measures, with measure numbers 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

A. Sax Solo
 Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Clar. 1
 Clar. 2
 Clar. 3
 Clar. 4
 B. Cl.
 C. Alt. Cl.
 Bsn. 1
 Bsn. 2
 A. Sax 1
 A. Sax 2
 T. Sax
 B. Sax
 171
 Trpt. 1
 Trpt. 2
 Trpt. 3
 F. Ha. 1
 F. Ha. 2
 F. Ha. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph. B.C.
 Tuba
 Pno.
 Mlt.
 Timp.
 Perc. 1
 Perc. 2

Musical score for page 171, featuring various instruments and dynamics. The score includes staves for woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1-4, Bass Clarinet, Contralto Clarinet, Bassoons 1 & 2, Saxophones 1-4, Trumpets 1-3, Horns 1-3, Euphonium/Bass Trombone, Tuba), brass (Trumpets 1-3, Horns 1-3, Euphonium/Bass Trombone, Tuba), strings (Piano, Mellophone, Timpani), and percussion (Percussion 1 & 2). Dynamics include *p*, *f*, *mp*, and *ff*. The score is marked with a large watermark "For personal use only".