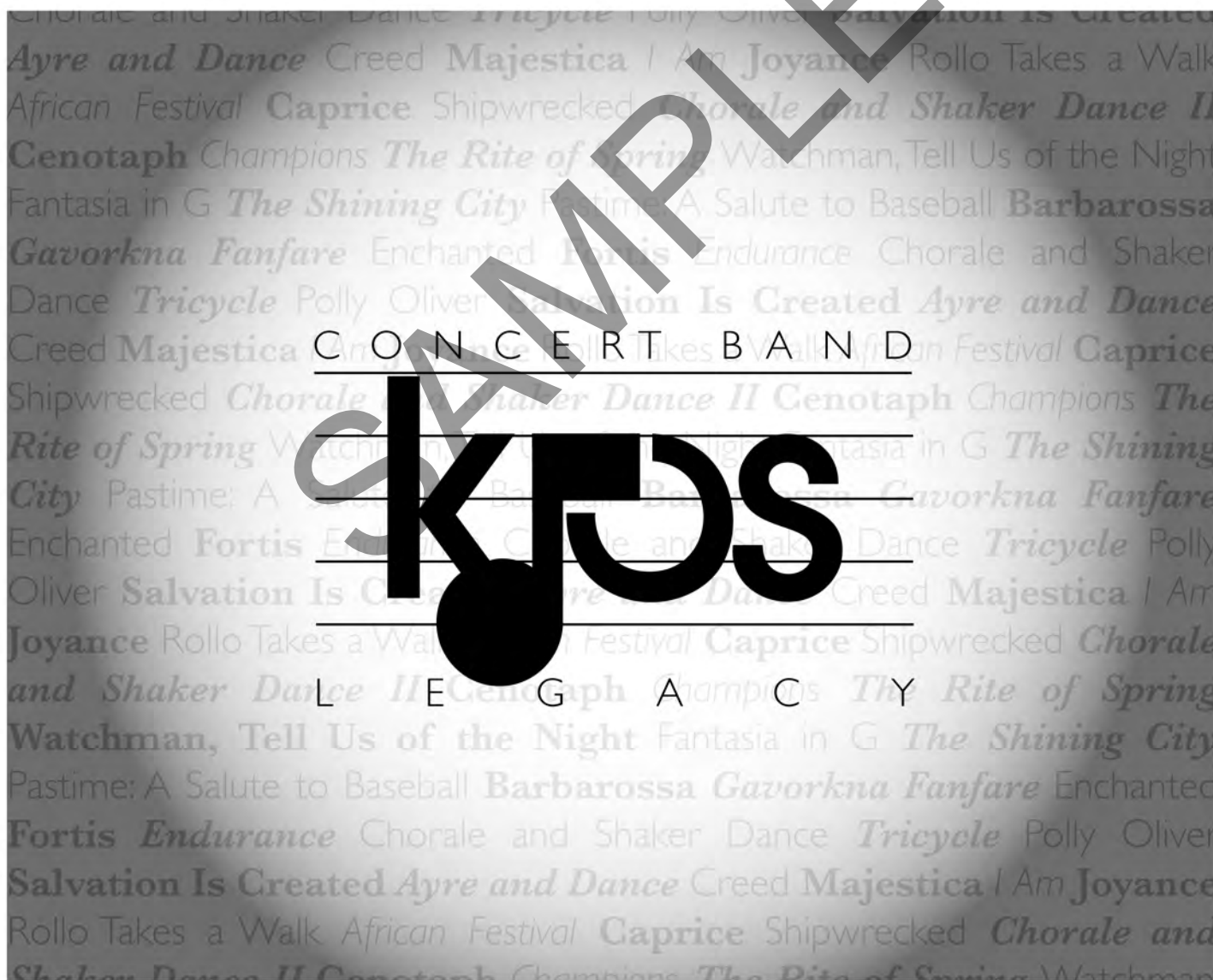


MARK CAMPHOUSE

Of Honor and Forgiveness





About the Composer

A product of the rich cultural environment of Chicago, composer-conductor Mark Camhouse was born in Oak Park, Illinois in 1954. He received undergraduate and graduate degrees in music from Northwestern University, where he studied composition with Alan Stout, conducting with John P. Paynter, and trumpet with Vincent Cichowicz. A scholarship from the Civic Orchestra of Chicago enabled Camhouse to study trumpet privately for two years with legendary Chicago Symphony Orchestra principal trumpet Adolph Herseth.

Camhouse began composing at an early age, with the Colorado Philharmonic premiering his First Symphony when he was 17. His 35 published works for wind band have received widespread critical acclaim and are performed frequently in the U.S. and abroad, including such prestigious venues as Carnegie Hall, The Kennedy Center, Orchestra Hall-Chicago, Royal Albert Hall-London, and conferences of the World Association for Symphonic Bands and Ensembles, College Band Directors National Association, National Association for Music Education, American Bandmasters Association, and the Midwest International Band and Orchestra Clinic.

Principal commissions include those by the William D. Revelli Foundation, The U.S. Air Force Band, The U.S. Army Band, The U.S. Marine Band, Northshore Concert Band, Tara Winds, and Fairfax Symphony Orchestra. Recent guest conducting engagements include those with the Houston Symphony Brass Ensemble, The U.S. Air Force Band, National Association for Music Education (NAfME) All-National Honors Concert Band, and Banda de Conciertos de San Jose (Costa Rica).

Mr. Camhouse has served as guest conductor, lecturer, and clinician in 44 states, Canada, Europe, and China. He was elected to membership in the American Bandmasters Association in 1999 and served as founding coordinator of the National Band Association Young Composer Mentor Project from 2000–2022. He conceived and edited the unique 4-volume book series *Composers on Composing for Band* with GIA Publications. His 5th book with GIA (*Whatever Things ... The Life and Teachings of John P. Paynter*) was published in 2014. He is currently working on a 6th book with GIA for publication in 2023.

The 2021–2022 academic year marked his 44th and final year of full-time teaching in higher education. Camhouse joined the faculty of George Mason University in Fairfax, Virginia at the rank of full professor in 2006, where he served as Director of Concert Bands, Conductor of the Wind Symphony, and taught courses in composition and conducting until his retirement in June 2022. Other principal artistic, teaching, and administrative positions include serving as Music Director and Conductor of the New Mexico Music Festival at Taos Symphony Orchestra, Associate Director and Music Division Head of the Virginia Governor's School for the Arts, Acting Dean of Music of New World School for the Arts in Miami, and Interim Director of the George Mason University School of Music. Professor Camhouse attained regional finalist status in the prestigious White House Fellowship Competition in 1993. In 2002, he received an Outstanding Faculty Award by the State Council of Higher Education for Virginia, the Commonwealth's highest honor for faculty at Virginia's colleges and universities for demonstrated excellence in teaching, research, and public service.

Mark Camhouse has been married to Elizabeth Ann Curtis (Executive Director of the Mason Community Arts Academy from 2008–2022) since 1982. They have twin daughters, Beth and Briton, and 3 granddaughters, Esther, Laurel, and Eliza. Mark and Elizabeth live in Millville, Delaware near Bethany Beach and the Atlantic coast.

About the Composition

Living in these times, it seems I am thinking increasingly about honor and forgiveness and what those qualities mean or should mean. This work was composed with the intent of giving listeners an opportunity to reflect on the significance of those two powerful and inspiring words. Their enduring importance to humanity has never been more compelling.

—Mark Camhouse

Instrumentation List

1 – Piccolo	2 – 1st Bassoon	2 – 4th F Horn	2 – Percussion II (two players):
4 – 1st Flute	2 – 2nd Bassoon	3 – 1st Trombone	Suspended Cymbal
4 – 2nd Flute	2 – 1st E♭ Alto Saxophone	3 – 2nd Trombone	Snare Drum
2 – 1st Oboe	2 – 2nd E♭ Alto Saxophone	3 – 3rd Trombone	Tenor Drum
2 – English Horn 2nd Oboe	2 – B♭ Tenor Saxophone	2 – Euphonium	2 – Percussion III (two players):
4 – 1st B♭ Clarinet	2 – E♭ Baritone Saxophone	2 – Baritone TC	Tam-tam
4 – 2nd B♭ Clarinet	3 – 1st B♭ Trumpet	4 – Tuba	Triangle
4 – 3rd B♭ Clarinet	3 – 2nd B♭ Trumpet	1 – Timpani	Bass Drum
2 – B♭ Bass Clarinet	3 – 3rd B♭ Trumpet	2 – Percussion I (two players):	Wind Chimes
2 – B♭ Contrabass Clarinet	2 – 1st F Horn	Crotales, Chimes	1 – Full Conductor Score
1 – E♭ Contra-alto Clarinet	2 – 2nd F Horn	Vibraphone	
(substitute for Contrabass)	2 – 3rd F Horn	Crash Cymbals	

Approximate performance time—8:00

Additional scores and parts are available.

To hear a recording of this piece or any other publication, please visit www.kjos.com.

Full Transposed Score

for Dr. Andrea DeRenzi Strauss, Conductor & Artistic Director, Tara Winds

Of Honor and Forgiveness

Approx. performance time—8:00

Mark Camphouse

Slowly ♩ = 60

Piccolo

Flutes 1 2

Oboe 1

English Horn (also 2nd Oboe)

English Horn Solo
mp lugubre

B♭ Clarinets 2 3

Two players
p

B♭ Bass Clarinet

B♭ Contrabass Clarinet

Bassoons 1 2

E♭ Alto Saxophones 1 2

English Horn cue - solo
mp lugubre

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

1. One player
p

Trombones 1 2 3

Euphonium

Tuba

Timpani

Percussion I: (Two Players)

Crotales
Chimes
Vibraphone
Crash Cymbals

Vibraphone - motor off
pp delicato

Percussion II: (Two Players)

Suspended Cymbal
Snare Drum
Tenor Drum

Percussion III: (Two Players)

Tam-tam
Triangle
Bass Drum
Mark Tree

Tam-tam - fast coin scrape
mp
to Tri.

1 2 3 4 5 6

7 Poco più mosso ♩ = 66

Picc.

Fls. 1 2

Ob. 1

E.H. *f molto espr.*

B♭ Cls. 2 3

B♭ B. Cl.

B♭ C.B. Cl.

Bsns. 1 2

E♭ A. Saxes 1 2

B♭ T. Sax. *f molto espr.*

E♭ B. Sax.

7 Poco più mosso ♩ = 66

B♭ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

7 Poco più mosso ♩ = 66

Timp.

Vib.

Crot.

S. Cym.

Tenor Dr.

Tri.

B.D.

7 8 9 10 11 12

poco rall. 18 **a tempo**

Picc. *p dolce* *pp* Two players, div. Soli *mf* molto cont.

Fls. 1 2

Ob. 1 E.H. *molto f* *p sub.* *ten.* *pp* Two players, div. *pp* Two players, div. *pp*

B $\flat$ Cls. 1 2 3

B $\flat$ B. Cl. B $\flat$ C.B. Cl.

Bsns. 1 2

E $\flat$ A. Saxes 1 2 *molto f* *p sub.* *ten.* *pp*

B $\flat$ T. Sax. E $\flat$ B. Sax.

poco rall. 18 **a tempo**

B $\flat$ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 2 3

Euph. Tuba

poco rall. 18 **a tempo**

Timp. *pp* *delicato*

Vib. Crot. *pp* *delicato*

S. Cym. *p* *pp* Suspended Cymbal - soft mts.

Tenor Dr. Tri. B.D.

13 14 15 16 17 18 19

Picc.

Fls. 1

2

Ob. 1

E.H.

Two players, div. Soli *mf dolce* *mp* *mf* *mp*

B $\flat$ Cls. 2

3

B $\flat$ B. Cl.

B $\flat$ C.B. Cl.

Bsns. 1

2

E $\flat$ A. Saxes 1 One player Soli *mf*

2 One player Soli *mf*

B $\flat$ T. Sax.

E $\flat$ B. Sax.

B $\flat$ Tpts. 1

2

3

F Hns. 1

2

3

4

Trbs. 1

2

3

Euph.

Tuba

Timp.

Vib. *mp* *mf*

Crot. Crotales *mp* *mf*

S. Cym.

Tenor Dr.

Tri.

B.D.

20 21 22 23 24 25

26 **poco rall.**

Picc.

Fls. 1

2

Ob. 1

E.H.

1 (Two players) *mf*

B $\flat$ Cls. 2 *p*

3

B $\flat$ B. Cl.

B $\flat$ C.B. Cl.

Bsns. 1

2

E $\flat$ A. Sax. *cont.* *p* end Soli

2 *cont.* *p* end Soli

B $\flat$ T. Sax.

E $\flat$ B. Sax.

26 **poco rall.**

B $\flat$ Tpts. 1

2

3

F Hns. 1 One player *mf*

2 One player *p*

3

4

Trbs. 1 One player *mp*

2 One player *mp*

3 One player *mp*

Euph. One player *mp*

Tuba Two players *mp*

Two players, div. *p*

26 **poco rall.**

Timp.

Vib. *mp*

Chimes *mp*

S. Cym. *mp*

Tenor Dr. *pp*

Tri. *mp*

Tam-t. *p*

B.D. *mp*

Tam-tam - w/soft beater *p*

26 27 28 29 30 31

32 a tempo

Picc.

Fls. 1 2

Ob. 1

E.H.

B $\flat$ Cls. 2 3

B $\flat$ B. Cl. One player *mp* molto legato

B $\flat$ C.B. Cl. One player *mp* molto legato

Bsns. 1 & 2. One player *mp* molto legato

E $\flat$ A. Saxes 1 *mp* molto legato One player *mf* espr. 2 *mp* molto legato One player

B $\flat$ T. Sax. *mp* molto legato One player

E $\flat$ B. Sax. *mp* molto legato

32 a tempo

B $\flat$ Tpts. 1 2 3

F Hns. 1 2 3 4

Trbs. 1 *mp* molto legato 2 *mp* molto legato 3 One player *mf* espr.

Euph. *mp* molto legato *mf* espr.

Tuba *mp* molto legato

32 a tempo

Timp.

Vib.

C. Cyms. to Crash Cymbals

S. Cym.

Tenor Dr.

Tri. Tam-t.

B.D.

32 33 34 35 36 37

pp *p* *pp* *mp*

poco rall. **40 Andante con moto** ♩ = 72

Picc.

1 Fls.

2 Fls.

Ob. 1

E.H.

1 B♭ Cls.

2 B♭ Cls.

3 B♭ Cls.

B♭ B. Cl.

B♭ C.B. Cl.

Bsns. 1

2 Bsns.

1 E♭ A. Saxs.

2 E♭ A. Saxs.

B♭ T. Sax.

E♭ B. Sax.

poco rall. **40 Andante con moto** ♩ = 72

1 B♭ Tpts.

2 B♭ Tpts.

3 B♭ Tpts.

1 F Hns.

2 F Hns.

3 F Hns.

4 F Hns.

1 Trbs.

2 Trbs.

3 Trbs.

Euph.

Tuba

poco rall. **40 Andante con moto** ♩ = 72

Timp.

Vib.

C. Cyms.

S. Cym.

Tenor Dr.

Tri. Tam-t.

B.D.

38 39 40 41 42

51

molto rit.
subito!52 **Passionato** ♩ = 84

Picc. *f molto espr.*

Fls. 1 *f molto espr.*
2 *div.*

Ob. 1 *f molto espr.*
to Oboe 2

E.H. *f*

B $\flat$ Cls. 1 *f*
2 *f*
3 *f*

B $\flat$ B. Cl. *f*

B $\flat$ C.B. Cl. *f*

Bsns. 1 *f*
2 *f*

E $\flat$ A. Sax. *f*
2 *f*

B $\flat$ T. Sax. *f*

E $\flat$ B. Sax. *f*

52 **Passionato** ♩ = 84molto rit.
subito!

B $\flat$ Tpts. 1 *f molto espr.*
2 *f*
3 *f*

F Hns. 1 *f*
2 *f*
3 *f*
4 *f*

Trbs. 1 *f*
2 *f*
3 *f*

Euph. *div.* *f* *unis.* *div.*

Tuba *f*

52 **Passionato** ♩ = 84molto rit.
subito!

Timp. *f*

Vib.

C. Cyms.

S. Cym. *f*

Tenor Dr. *f*

Tri. Tam-t.

B.D.

a tempo

Picc.

1

Fls.

2

div.

unis.

Ob. 1

Ob. 2

OBOE

1

B $\flat$ Cls. 2

3

B $\flat$ B. Cl.

B $\flat$ C.B. Cl.

Bsns. 1

2

E $\flat$ A. Saxes

1

2

B $\flat$ T. Sax.

E $\flat$ B. Sax.

a tempo

1

B $\flat$ Tpts.

2

3

1

F Hns.

2

3

4

1

2

Trbs.

3

Euph.

unis.

div.

unis.

div.

Tuba

a tempo

Timp.

mf non cresc.

f

marziale s

Vib.

C. Cyms.

Crash Cymbals

f

S. Cym.

S.D.

to S.D.

Snare Drum

f marziale

Tri.

Tam-t.

B.D.

56

57

58

59

mf

This image shows a page of a musical score, likely for a large orchestra. The score is written for multiple staves, each representing a different instrument or section. The instruments listed on the left include Piccolo, Flutes (Fls.), Oboes (Ob.), Clarinets (Bb Cls., Bb B. Cl., Bb C.B. Cl.), Bassoons (Bsns.), Saxophones (Eb A. Sax., Bb T. Sax., Eb B. Sax.), Trumpets (Bb Tpts.), Horns (F Hns.), Trombones (Trbs.), Euphonium (Euph.), Tuba, Timpani (Timp.), Vibraphone (Vib.), Cymbals (C. Cyms.), Snare Drum (S. Cym.), Snare Drum (S.D.), Triangle (Tri.), and Bass Drum (B.D.). The score includes various musical notations such as notes, rests, and dynamic markings like "allarg. molto" and "ten.".

64 a tempo rall. Tranquillo ♩ = 76

Picc. *ff* *mp* *mf cont.* One player

Fls. 1 *ff* *mp* *mf cont.*

2 *ff* *mp* One player

Ob. 1 *ff* *mp* *mf cont.*

Ob. 2 *ff* *mp* *mf cont.*

B♭ Cls. 1 *ff* *mp* Two players

2 *ff* *mp* Two players

3 *ff* *mp* Two players

B♭ B. Cl. *ff* *mp* Two players

B♭ C.B. Cl. *ff* *mp* One player

Bsns. 1 *ff* *mp* 1. One player *mf cont.*

2 *ff* *mp* 2. One player *mf cont.*

E♭ A. Saxs. 1 *ff* *mp* *mf cont.* One player

2 *ff* *mp* *mf cont.*

B♭ T. Sax. *ff* *mp* One player

E♭ B. Sax. *ff* *mp* One player

64 a tempo rall. Tranquillo ♩ = 76

B♭ Tpts. 1 *ff* *mp*

2 *ff* *mp*

3 *ff* *mp*

F Hns. 1 *ff* *mp*

2 *ff* *mp*

3 *ff* *mp*

4 *ff* *mp*

Trbs. 1 *ff* *mp* 1. & 2. One player

2 *ff* *mp* One player

3 *ff* *mp*

Euph. *ff* *mp* One player

Tuba *ff* *mp* Two players

64 a tempo rall. Tranquillo ♩ = 76

Timp. *ff* *mp*

Vib. *ff* to Crotales

C. Cyms. *ff*

S. Cym. *ff* *f* *mp* *p*

S.D. *f* *ff* *mp*

Tri. *ff* Triangle

Tam-t. *ff* *mp*

B.D. *f*

64 65 66 67

rall.

Picc. *mf* *molto!* *ff* *sonoramente* *pp*

Fls. 1 *mf* *molto!* *ff* *sonoramente* *pp*

2 *mf* *molto!* *ff* *sonoramente* *pp*

Ob. 1 *mf* *molto!* *ff* *sonoramente*

Ob. 2 *mf* *molto!* *ff* *sonoramente*

B♭ Cls. 1 *molto!* *ff* *sonoramente*

2 *molto!* *ff* *sonoramente*

3 *molto!* *ff* *sonoramente*

B♭ B. Cl. *molto!* *ff* *sonoramente*

B♭ C.B. Cl. *molto!* *ff* *sonoramente* *pp*

Bsns. 1 *molto!* *ff* *sonoramente*

2 *molto!* *ff* *sonoramente*

E♭ A. Sax. 1 *molto!* *ff* *sonoramente* *pp*

2 *molto!* *ff* *sonoramente*

B♭ T. Sax. *molto!* *ff* *sonoramente*

E♭ B. Sax. *molto!* *ff* *sonoramente*

rall.

B♭ Tpts. 1 *ff* *sonoramente* *pp*

2 *ff* *sonoramente*

3 *ff* *sonoramente*

F Hns. 1 *mp* *molto!* *ff* *sonoramente* *pp*

2 *mp* *molto!* *ff* *sonoramente*

3 *mp* *molto!* *ff* *sonoramente*

4 *mp* *molto!* *ff* *sonoramente*

Trbs. 1 *molto!* *ff* *sonoramente* *pp*

2 *molto!* *ff* *sonoramente*

3 *molto!* *ff* *sonoramente*

Euph. *unis.* *molto!* *ff* *sonoramente* *pp*

Tuba *molto!* *ff* *sonoramente* *pp*

rall.

Timp. *marziale* *f* *ff* *pp*

Crot. *ff* *pp*

C. Cyms. *ff* *pp*

S. Cym. *f* *pp*

S.D. *marziale* *f* *ff* *pp*

Tri. *f* *pp*

B.D. *f* *pp*

68 69 70 71 72 73

74 Con fantasia ♩ = 72 **poco rall.**

Picc. 5 3 4 5 4

Fls. 1 2 4 4 4 4

Ob. 1 Solo *mf cont. ed espr.* *mp* *mf* *mp* *p*

Ob. 2

B♭ Cls. 1 Two players *pp* *p*

2 Two players *pp* *p*

3 Two players *pp* *p*

B♭ B. Cl. One player *pp*

B♭ C.B. Cl. *pp*

Bsns. 1 1. & 2. One player *pp* *p*

2 (One player) *pp*

E♭ A. Sax. 1 One player *mf molto espr.* *f* *p*

2 *pp*

B♭ T. Sax. One player *pp*

E♭ B. Sax. One player *pp*

74 Con fantasia ♩ = 72 **poco rall.**

B♭ Tpts. 1 5 3 4 5 4

2 4 4 4 4 4

3 1. & 2. One player *pp* *p*

F Hns. 1 *pp* One player *pp*

2 *pp* One player *pp*

3 *pp* One player *pp*

4 *pp* One player *pp*

Trbs. 1 2 3

Euph. Two players *pp*

Tuba Two players *pp*

74 Con fantasia ♩ = 72 **poco rall.**

Timp. 5 3 4 5 4

Crot. 4 4 4 4 4

Chimes 4 4 4 4 4

S. Cym. *pp* *p*

S.D.

Tri. *p* to Tam-L

Mark Tree *pp* *p* *pp* to Mark Tree *p* Mark Tree *mp*

74 75 76 77 78 79

a tempo **poco accel.**

Picc. 1 2 3 4 5 3 6

Fls. 1 2 3 4 5 3 6

Ob. 1 2 3 4 5 3 6

B $\flat$ Cls. 1 2 3 4 5 3 6

B $\flat$ B. Cl. 1 2 3 4 5 3 6

B $\flat$ C.B. Cl. 1 2 3 4 5 3 6

Bsns. 1 2 3 4 5 3 6

E $\flat$ A. Saxes 1 2 3 4 5 3 6

B $\flat$ T. Sax. 1 2 3 4 5 3 6

E $\flat$ B. Sax. 1 2 3 4 5 3 6

a tempo **poco accel.**

B $\flat$ Tpts. 1 2 3 4 5 3 6

F Hns. 1 2 3 4 5 3 6

Trbs. 1 2 3 4 5 3 6

Euph. 1 2 3 4 5 3 6

Tuba 1 2 3 4 5 3 6

a tempo **poco accel.**

Timp. 1 2 3 4 5 3 6

Crot. Vib. 1 2 3 4 5 3 6

Chimes 1 2 3 4 5 3 6

S. Cym. 1 2 3 4 5 3 6

S.D. 1 2 3 4 5 3 6

Tam-t. 1 2 3 4 5 3 6

Mark Tree B.D. 1 2 3 4 5 3 6

80 81 82 83 84 85 86

87 ♩ = 76 rall.

Picc. One player Solo

Fls. 1 div. *f* molto cant. ed espr.

2 *p*

Ob. 1 *p* to English Horn

Ob. 2 *p*

B♭ Cls. 1 Two players *p*

2 Two players *p*

3 Two players *p*

B♭ B. Cl. Two players *p*

B♭ C.B. Cl. *p*

Bsns. 1 1. & 2. One player *p*

2 One player *p*

E♭ A. Saxs. 1 *p*

2 *p*

B♭ T. Sax. *p*

E♭ B. Sax. *p*

87 ♩ = 76 rall.

B♭ Tpts. 1 *p*

2 *p*

3 *p*

F Hns. 1 *p*

2 *p*

3 *p*

4 *p*

Trbs. 1 *p*

2 *p*

3 *p*

Euph. Two players *p*

Tuba Two players *p*

87 ♩ = 76 rall.

Timp. *mf* *pp*

Vib. *p* to Crotales

Chimes *f* *mp*

S. Cym. *f* *p*

S.D. *p*

Tam-t. *mf*

B.D. *mf*

27 88 89 90 91

a tempo **rall.** (EMPTY)

Picc. *mp* *mf* *mp dolce* *mf* *p*

Fls. 1 *mp* *mf* *mp dolce* *mf* *p*

Fls. 2 *mp* *mf* *p*

Ob. 1

E.H.

B $\flat$ Cls. 1 *mp* *mf* *p* *pp*

B $\flat$ Cls. 2 *mp* *mf* *p* *pp*

B $\flat$ Cls. 3 *mp* *mf* *p* *pp*

B $\flat$ B. Cl. *mp* *mf* *p* *pp*

B $\flat$ C.B. Cl.

Bsns. 1 *mp* *mf* *p* *pp*

Bsns. 2 *mp* *mf* *p* *pp*

E $\flat$ A. Saxes 1 *mp* *mf* *p* *pp*

E $\flat$ A. Saxes 2 *mp* *mf* *p* *pp*

B $\flat$ T. Sax. *mp* *mf* *p* *pp*

E $\flat$ B. Sax. *mp* *mf* *p* *pp*

a tempo **rall.** (EMPTY)

B $\flat$ Tpts. 1 *mp* *mf* *p* *pp*

B $\flat$ Tpts. 2 *mp* *mf* *p* *pp*

B $\flat$ Tpts. 3 *mp* *mf* *p* *pp*

F Hns. 1 *mp* *mf* *p* *pp*

F Hns. 2 *mp* *mf* *p* *pp*

F Hns. 3 *mp* *mf* *p* *pp*

F Hns. 4 *mp* *mf* *p* *pp*

Trbs. 1

Trbs. 2

Trbs. 3

Euph. *mp* *mf* *p* *pp*

Tuba *mp* *mf* *p* *pp*

a tempo **rall.** (EMPTY)

Timp. *mp* *mf* *p* *pp*

Crot. *mp* *mf* *p* *pp*

Chimes *mp* *mf* *p* *pp*

S. Cym. *pp* *p* *pp*

S.D.

Tam-t.

B.D. *mp* *p*

92 93 94 95 96 97 98

99 a tempo **rall.**

Picc. *pp* *legatiss.* All, unis. *p* *mf* *espr.* N.B. *p*

Fls. 1 *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

2 *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

Ob. 1

E.H. *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

B $\flat$ Cls. 1 All *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

2 All *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

3 All *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

B $\flat$ B. Cl. All *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

B $\flat$ C.B. Cl. All *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

Bsns. 1 All a2 *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

2 All *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

E $\flat$ A. Saxes 1 *pp* *legatiss.* All *p* *mf* *espr.* N.B. *p*

2 *pp* *legatiss.* All *p* *mf* *espr.* N.B. *p*

B $\flat$ T. Sax. *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

E $\flat$ B. Sax. *pp* *legatiss.* *p* *mf* *espr.* N.B. *p* One player *mp* *p*

99 a tempo **rall.**

B $\flat$ Tpts. 1 *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

2 *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

3 *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

F Hns. 1 *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

2 *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

3 *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

4 *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

Trbs. 1 *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

2 *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

3 *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

Euph. Two players *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

Tuba Two players *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

99 a tempo **rall.**

Timp. *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

Crot. *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

Chimes *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

S. Cym. *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

S.D. *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

Tam-t. *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

B.D. *pp* *legatiss.* *p* *mf* *espr.* N.B. *p*

99 100 101 102 103 104 105 106

107 Tempo I°, Slowly ♩ = 60

Picc.

1

Fls.

2

Ob. 1

E.H.

One player Solo

mp espr.

mf

p

One player

mp espr.

mf

p

Two players

p

Two players

p

Two players

p

B♭ Cls. 2

3

B♭ B. Cl.

B♭ C.B. Cl.

Bsns. 1

2

One player Solo

mp lugubre

(end solo)

E♭ A. Saxs.

1

2

B♭ T. Sax.

E♭ B. Sax.

107 Tempo I°, Slowly ♩ = 60

B♭ Tpts.

1

2

3

1. One player

p

F Hns.

1

2

3

4

Trbs.

1

2

3

Euph.

Tuba

107 Tempo I°, Slowly ♩ = 60

Timp.

Crot.

Chimes

S. Cym.

S.D.

Tam-t.

B.D.

Crotales

p delicato

p

pp

107 108 109 110 111 112 113 114

115 *rall. poco a poco al fine*

Picc. 1 Fls. 2 Ob. 1 E.H.

B $\flat$ Cls. 2 3 B $\flat$ B. Cl. B $\flat$ C.B. Cl.

Bsns. 1 2 E $\flat$ A. Saxes B $\flat$ T. Sax. E $\flat$ B. Sax.

115 *rall. poco a poco al fine*

B $\flat$ Tpts. 1 2 3 F Hns. 1 2 3 4

Trbs. 1 2 3 Euph. Tuba

115 *rall. poco a poco al fine*

Timp. Crot. Chimes S. Cym. S.D. Tam-t. B.D.

115 116 117 118 119 120 121 122 123

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