



Molenaar Edition

# Dance Suite

1. Allegro / 2. Andantino / 3. Vivace

Joseph Horovitz

Art.Nr: 012159110  
Difficulty: F

Concert Band  
Recorded on: Music for Ballet (311024720)

## Original Pieces

Colofon

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Mini - Score

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Molenaar Edition

# Joseph Horovitz DANCE SUITE For Band

Uitgave, Verlag,  
Edition;



Molenaar Edition BV  
Muziekuitgeverij  
Wormerveer  
Holland

Harmonie

Full Score

01.2159.11

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MBCD 24



#### N JOSEPH HOROVITZ

Joseph Horovitz werd in 1926 te Wenen geboren en vestigde zich in 1938 in Engeland. Hij studeerde muziek en moderne talen aan het New College te Oxford. Tijdens de oorlog nam hij, als beginnend student, dienst bij de afdeling Welzijnszorg van het leger en in dat verband gaf hij veel piano recitals en lezingen over muziekbelevingen voor de strijdkrachten. Na het behalen van zijn graad in de muziek in 1947, begon hij met de studie compositie bij Gordon Jacob aan het Royal College of Music in Londen en deze studie deed hij ook een jaar bij Nadia Boulanger in Parijs.

Hij begon zijn carrière als muzikaal directeur bij het gezelschap "Old Vic" in Bristol voor twee seizoenen en hij werkte vervolgens als ballet- en opera dirigent bij verschillende internationale gezelschappen, waarmee hij tournees maakte door G. Brittannië, Europa en de U.S.A. Vanaf 1962 kwamen zijn activiteiten meer en meer op het gebied van het componeren te liggen, alhoewel hij nog steeds veel raast als gastdirigent van zijn eigen werken.

Zijn oeuvre omvat 15 balletten, (waaronder "Alice in Wonderland" 1953) waarvan onlangs weer in Engeland en Duitsland is opgevoerd; twee operas van een acte; concerten voor viool, klarinet, trompet en euphonium; en een vaak gespeeld jazz-concert voor clavecimbel.

Zijn kamermusiek omvat vijf strijkkwartetten en werken voor klarinet en hobo. Hij heeft en aantal werken voor koperensemble en brass band geschreven (waaronder het concoursstuk voor het Nationale Kampioenschap 1983).

Buiten het oratorium "Samson" met brass band bestaat zijn koraalmusiek ook uit cantates voor jongeren, waarvan de meest bekende, "Captain Noah and his floating Zoo", thans in zes verschillende talen gezongen wordt.

De laatste jaren verwierf hij internationale bekendheid door zijn muziek voor t.v. series en t.v. spelen zoals: "Lillie"; "Rumpole"; "The Search for the Nile"; "The Fight against Slavery"; "Wessex Tales"; "Partners in Crime" en verschillende andere thrillers van Agatha Christie, verder "Dorian Gray"; een film over Modigliani en voor de Shakespeare serie van de BBC: "The Tempest" en "Twelfth Night".

Hij verkreeg de Commonwealth Medal voor compositie; twee "Ivor Novello Awards" is "Fellow of the Royal Coll. of Music" en werd onlangs gekozen tot President van het Internationale College van componisten en tekstschrijvers.

#### E JOSEPH HOROVITZ

Joseph Horovitz was born in Vienna in 1926 and settled in England in 1938. He read Music and Modern Languages at New College in Oxford. During the war, as an undergraduate, he joined the Army Education Corps, giving many piano recitals and lectures on music appreciation to the Forces. After taking a B. Mus. in 1947, he studied composition with Gordon Jacob at the Royal College of Music in London, and for a year with Nadia Boulanger in Paris.

His career began as music director of the Bristol Old Vic company for two seasons, and continued as conductor of ballet and opera for several international companies with whom he toured in Britain the Continent and USA. Since 1962 his activities have concentrated on composition although he still travels widely as guest conductor of his own works.

His output includes 15 ballets (among them "Alice in Wonderland" of 1953, recently revived in England and Germany), 2 one-act operas, concertos for violin, clarinet, trumpet, euphonium and a frequently played jazz-harpsichord concerto.

His chamber music includes 5 string quartets and works for clarinet and oboe. He has produced a number of works for brass ensembles and brass bands (including the 1983 test piece for the National Championship). Apart from an oratorio, "Samson" with brass band, his choral music includes cantatas for young people, the best known being "Captain Noah and his Floating Zoo", which is now sung in six different language editions. In recent years he has become internationally known for his television scores for plays and series such as "Lillie"; "Rumpole"; "The Search for the Nile"; "The Fight against Slavery"; "Wessex Tales"; "Partners in Crime" and several other Agatha Christie thrillers, "Dorian Gray", the art film Modigliani and, for the BBC Shakespeare series, "The Tempest" and "Twelfth Night".

He holds the Commonwealth Medal for Composition, two Ivor Novello Awards, is "Fellow of the Royal College of Music" and recently elected President of the International Council of composers and librettists.

His career began as music director of the Bristol Old Vic company for two seasons, and continued as conductor of ballet and opera for several international companies with whom he toured in Britain the Continent and USA. Since 1962 his activities have concentrated on composition although he still travels widely as guest conductor of his own works.

His output includes 15 ballets (among them "Alice in Wonderland" of 1953, recently revived in England and Germany), 2 one-act operas, concertos for violin, clarinet, trumpet, euphonium and a frequently played jazz-harpsichord concerto.

#### F JOSEPH HOROVITZ

Joseph Horovitz est né en 1926 à Vienne et s'est installé en 1938 en Grande-Bretagne.

Il a étudié la musique et les langues modernes au New College à Oxford. Au cours de la guerre, il a été affecté au service soins de santé de l'armée et il a eu l'occasion de donner de nombreux récitals de piano et de conférences sur la musique aux forces de combats. Il obtient sa licence en musique en 1947 et il entreprend l'étude de la composition avec Gordon Jacob au Royal College of Music de Londres, études qu'il poursuivra à Paris en étudiant durant 1 an avec Nadia Boulanger.

Il a commencé sa carrière en tant que directeur musical de la société "Old Vic" de Bristol, activités qu'il a exercées durant deux saisons; ensuite, il a travaillé comme directeur de ballet et d'opéra pour diverses sociétés Internationales, ce qui lui a permis d'effectuer des tournées en Grande-Bretagne, en Europe et aux Etats-Unis. A partir de 1962, ses activités se sont orientées de plus en plus vers la composition; toutefois, il continue à voyager beaucoup afin de diriger ses propres œuvres.

Il est l'auteur de 15 ballets (parmi lesquels figure "Alice in Wonderland" 1953 qui a été redonné il y a peu en Grande-Bretagne et en Allemagne), de deux opéras d'un acte, de concertos pour violon, clarinette, trompette et euphonium, ainsi que d'un concert de jazz pour clavecin qui est fréquemment joué. Sa musique de chambre comporte cinq quatuors à cordes et des travaux pour clarinette et hautbois.

Il écrit plusieurs travaux pour ensemble de cuivre et fanfare (parmi lesquels figure un oeuvre écrite pour le championnat national de 1983).

Outre l'oratorio "Samson" pour fanfare, sa musique pour choeur comporte également des cantates pour jeunes tout le plus connue est "Captain Noah and his floating Zoo" qui est chantée en six langues.

En cours de ces dernières années, sa renommée est devenue internationale grâce à sa musique pour séries et jeux télévisés, notamment: "Lillie"; "Rumpole"; "The Search for the Nile"; "The Fight against Slavery"; "Wessex Tales"; "Partners in Crime", et pour plusieurs films à suspense d'Agatha Christie, pour "Dorian Gray", pour un film sur Modigliani et pour "The Tempest" et "Twelfth Night", une série sur Shakespeare réalisée par la BBC. Il a obtenu la médaille du Commonwealth pour ses travaux de composition, ainsi que deux "Ivor Novello Awards"; en outre, il est "Fellow of the Royal Coll. of Music" et il a été récemment élu président du Collège International des Compositeurs et Librettistes.

#### D JOSEPH HOROVITZ

Joseph Horovitz wurde 1926 in Wien geboren und siedelte 1938 nach England über.

Am New College in Oxford studierte er Musik und moderne Sprachen. Als junger Student leistete er während des Krieges seinen Dienst bei der Truppenbetreuungsteilung des Heeres und gab für die Streitkräfte viele Klavierstunden und Vorträge über Musik. Nachdem er 1947 seinen akademischen Grad in Musik erhalten hatte, begann er am Royal College of Music in London bei Gordon Jacob mit dem Kompositionsstudium und setzte seine Studien für ein Jahr bei Nadia Boulanger in Paris fort.

Er begann seine Karriere als musikalischer Direktor bei der Gesellschaft "Old Vic" in Bristol, wo er zwei Spielzeiten lang tätig war. Danach wirkte er als Ballet- und Operndirigent bei verschiedenen internationalen Gesellschaften, mit denen er auf Tourneen durch Grossbritannien, Europa und die U.S.A. ging.

Seit 1962 verlegten sich seine Aktivitäten mehr und mehr auf das Gebiet der Komposition; nach wie vor geht er jedoch häufig als Gastdirigent seiner eigenen Werke auf Reisen.

Sein oeuvre umfasst 15 Ballettmusiken, (darunter "Alice in Wonderland", 1953, das erst vor kurzem in England und Deutschland wieder aufgeführt worden ist); zwei Opern (Einakter); Konzerte für Violine, Klarinette, Trompete und Euphonium (Baritonhorn); dazu ein häufig aufgeführtes Jazz-Konzert für Clavier.

Seine kammermusikalischen Werke umfasst fünf Streichquartette sowie Werke für Klarinette und Oboe. Er hat eine Reihe von Werken für Blechblasensembles und Blaskapellen geschrieben (u.a. den Wettbewerbbeitrag für das Nationale Meisterschaft 1983). Neben dem Oratorium für Chor und Bläser, "Samson", besteht sein Werk für Chor auch aus Kantaten für die Jugend, von denen die bekannteste, "Captain Noah and his Floating Zoo", inzwischen in sechs verschiedenen Sprachen gesungen wird.

In den letzten Jahren wurde er international bekannt durch seine Musik für Fernsehserien und Fernsehspiele, nämlich: "Lillie"; "Rumpole"; "The Search for the Nile"; "The Fight against Slavery"; "Wessex Tales"; "Partners in Crime" und verschiedene andere Agatha Christie-Thriller, außerdem "Dorian Gray", ein über Modigliani verarbeitetes "The Tempest" und "Twelfth Night", eine Serie über Shakespeare der BBC.



**DANCE SUITE - Joseph Horovitz**

N

- 1 Allegro
- 2 Andantino
- 3 Vivace

Dit werk werd geschreven volgens een traditie die ontstond op het einde van de zeventiende eeuw ter schepping van een muzikaal geheel door het gebruik van een opeenvolging van dansbewegingen, heft maar een climax toe. Deze werkwijze kan reeds bij Corelli ontwaart worden, maar men treft ze ook aan bij componisten van de zogeheten 'School van Mannheim', ook bij Mozart, bij Brahms en ook nog later. De meeste klassieke symphonisten hebben hun oorsprong aan deze traditie te danken.

Elk van de drie delen van mijn DANSSUITE bevat thema's en motieven die op duidelijk herkenbare danspatronen gebaseerd zijn, zij zijn eerder traditioneel en duidelijk tonaal.

Het eerste deel is een mengsel van 'mars' en 'gavotte' elementen, die als variatie op één enkel hoofdt thema voorkomen. Het tempo is levendig en de sterk geaccentueerde maten van vier zorgen als het ware voor een stuwende drifkracht. Dit effect wordt dan weer vaak tegengegaan door onverwachte syncope en verrassende modulaties. Hierna volgt een uitgewerkte ontwikkeling die met een laatste aanwending van het thema voor een soort samenvatting zorgt.

Als contrast met het eerste deel is de tweede beweging een lichtelijk bevullig golfende dans met twee vaste tijden in elke maat. Hier zijn er twee thema's, het ene ritmisch, het andere lyrisch. Het tweede thema gebruikt steeds het eerste als begeleiding, net zoals een zanger een gitaar gebruikt. Beide thema's ondergaan diverse modulaties alvorens tot de originele toonaard terug te keren. Ritme en melodie zijn duidelijk Spaans getint.

De "finale" is een vlieg rondje in 6/8 waarvan het thema een "tarantella" is. Dit wisselt vaak af met een overtoetsbaar landelijk thema in 2/4. Het hoofdtema wordt toch onder verschillende vermommingen, zelfs in een Latino-Amerikaanse parodie, herhaald. De orkestratie wordt steeds maar ingewikkelder en opwindender naarmate de beweging vordert; het werk eindigt met een "coda" die het rondothema tot volle ontplooiing laat komen.

De meeste melodien en ritmes uit deze DANSSUITE had ik reeds sinds jaren in mijn hoofd, namelijk reeds toen ik dertig bij een balletgezelschap was en zovast zessien grote partituren voor ballet componeerde. Sommige ideeën had ik reeds geschreven, andere bleven in mijn gedachten of zelfs in mijn dromen! De compositie van dit werk gaf mij de kans om tussen deze halfverste bronnen op speurtocht te gaan en de vruchten van mijn ontdekkingstochten aan het repertoire van het harmonieorkest te geven.

Joseph Horovitz, Londen

**DANCE SUITE - Joseph Horovitz**

F

- 1. Allegro
- 2. Andantino
- 3. Vivace

Cette composition a été écrite selon une tradition qui a vu le jour vers la fin du dix-septième siècle: la création d'une oeuvre musicale par la succession de plusieurs danses, de façon cumulative. Cette méthode fut déjà utilisée par Corelli, puis par les compositeurs de "L'École de Mannheim", par Mozart, puis par Brahms et même après. La plupart des symphonies classiques doivent même leur origine à cette tradition.

Chacun des trois mouvements de la SUITE DE DANSES contient des thèmes et des motifs, basés sur des formes de danses connues, la suite est plutôt traditionnelle et le langage harmonique est nettement tonal.

Le premier mouvement est un mélange d'éléments de marche et de gavotte, qui sont tous des variations d'un thème principal unique. Le tempo est très vif et les mesures à quatre temps créent un sentiment de mouvement animé par une forte motrice. Ceci est souvent interrompu par des syncopes attendues et des modulations surprenantes. Puis il y a un développement assez élaboré avec une dernière citation du thème en forme de récapitulation.

Le deuxième mouvement, au contraire, est une danse ondulante pleine de grâce avec deux temps forts dans chaque mesure. Il y a deux thèmes, le premier étant plutôt rythmique, tandis que le second est plutôt lyrique. Le deuxième thème utilise constamment le premier comme accompagnement, tout comme un chanteur utilise sa guitare. Les deux thèmes subissent plusieurs modulations avant de retourner à la tonalité d'origine. Les éléments rythmiques et mélodiques de ce mouvement sont de caractère espagnol.

Le "finale" est un rondjo agité (en 6/8) dont le thème principal est une "tarantella". Celle-ci alterne plusieurs fois avec un thème ritmique (en 2/4) inattendu. Néanmoins le thème principal revient souvent sous plusieurs déguisements, dont un pastiche de musique latino-américaine. Peut-être l'orchestration se complique et devient plus intéressante, tandis que l'oeuvre se termine par une coda qui reprend le thème principal du rondjo développé en forme de bouquet final.

La plupart des mélodies et des rythmes utilisés dans cette SUITE DE DANSES ont été aperçus depuis fort longtemps; cela date du temps où j'étais chef d'orchestre d'une compagnie de ballet, pour laquelle j'ai composé seize partitions. Mais j'avais noté ces idées sur papier, tandis que d'autres idées étaient venues à l'esprit. La composition de cette oeuvre m'a donné la chance de rechercher parmi les découvertes de mon répertoire.

Joseph Horovitz, Londen

**DANCE SUITE - Joseph Horovitz**

D

- 1. Allegro
- 2. Andantino
- 3. Vivace

Dieses Werk folgt einer Tradition, die am Ende des siebzehnten Jahrhunderts entstanden ist: die Gestaltung eines Musikstückes durch die Verwendung einer Reihe von Tänzen. Solche Tanzsuiten findet man schon bei Corelli, später bei den Komponisten der "Mannheimer Schule", bei Mozart, bei Brahms und auch noch bei moderneren Komponisten. Die meisten klassischen Sinfonien verdanken ihr Entstehen dieser Tradition.

Jedes der drei Teile meiner TANZSUITE enthält Themen und Motive, die von bekannten Tanztypen ausgehen, und sie haben eine traditionelle und tonale Harmonisierung.

Der erste Satz ist eine Mischung von Marsch und Gavotte-Elementen, die als Varianten des Hauptthemas auftreten. Das Tempo ist lebhaft und die stark betonten vierstimmigen Takte wirken wie eine treibende Kraft. Dieser kommen oft unerwartete Syncope und überraschende Modulationen entgegen. Anstatt eines zweiten Themas folgt eine weitgehende Entwicklung, sodass eine Wiederholung des Hauptthemas wie eine Rekapitulation klingt.

Der zweite Satz dagegen ist ein freundlicher, sanfter Tanz mit zwei regelmäßig akzentuierten Takt. Hier gibt es zwei Themen, ein rhythmisches und ein lyrisches. Das erste Thema benutzt immer das zweite als Begleitung, gerade so wie ein Sänger seine Gitarre verwendet. Beide Themen werden von verschiedenen Modulationen beeinflusst bevor sie zur Originaltonart zurückkehren. Die rhythmischen und lyrischen Elemente dieses Satzes sind etwas spanisch gestimmt.

Das "Finale" ist ein lebhaftes Rondjo (in 6/8) dessen Hauptthema, eine "Tarantella", regelmäßig mit einem überraschenden mehrbäuerlichen Thema (in 2/4) alterniert. Trotzdem kommt das Hauptthema in verschiedenen Verkleidungen, sogar in einer Parodie der lateinamerikanischen Musik, zurück. Die Orchestration wird immer komplexer und das Werk endet mit einem Koda in der das Rondjothema zu einer Apotheose führt.

Die meisten Melodien und Rhythmen die ich in der TANZSUITE verwendet habe, sind schon seit langem in meinen Gedanken anwesend. Das war schon zur Zeit als ich Musikdirektor einer Ballettruppe war und später da ich etwa sechzehn Ballettpartituren komponiert hatte. Ich hatte einige dieser Ideen aufgeschrieben, andere blieben in meinen Gedanken oder gar in meinen Träumen. Beim Komponieren dieser Suite konnte ich nach diesen Erinnerungen im Unterbewusstsein suchen und dem Bläserorchester-repertoire einige meiner Entdeckungen darbieten.

Joseph Horovitz, Londen

**DANCE SUITE - Joseph Horovitz**

E

- 1. Allegro
- 2. Andantino
- 3. Vivace

This work follows a tradition established at the end of the seventeenth century: the creation of a musical structure by using a succession of dance movements, composed in such a way that a satisfying cumulative effect is produced. This method can be traced, starting from the works of Corelli, through the so-called Mannheim school to Mozart, and on to Brahms and beyond. Indeed, most classical symphonies owe their origin to this tradition.

Each of the three movements of my DANCE SUITE contains themes and motifs which are based on clearly identifiable dance patterns, more or less traditional and tonal in harmonic language.

The first movement is a mixture of "march" and "gavotte" elements, but these occur as variants of a single main theme. The tempo is brisk and the strongly accented four-beat measures create a feeling of motonic drive. This is often counteracted by unexpected syncope and surprising modulations. I dispense with a "second subject" in favour of a very elaborate development, which makes the final quotation of the theme into a sort of recapitulation.

In contrast, the second movement is a gentle, gracefully undulating dance, using two steady beats in every measure. Here there are two themes, the first more rhythmic, the second more lyrical. The second theme always uses the first as accompaniment, rather as a singer might use a guitar. Both themes undergo several modulations before returning to the home key. A Spanish flavour pervades the rhythmic and melodic elements of this movement.

The "finale" is a fast "rondo" (in 6/8) whose main theme is best described as a "tarantella". This alternates several times with a more lyrical theme (in 2/4). However, the main theme is recalled in varying guises, including a parody Latino-American version. The orchestration becomes more elaborate and exciting as the movement proceeds, and the whole work ends with a "coda" recalling the main rondo-theme with an enthusiastic flourish.

Most of the melodies and rhythms in the DANCE SUITE have been in my thoughts for many years, since the time of my early career as conductor of dance bands. Some of these ideas were sketched on manuscript paper, others remained in my head and even in my dreams! The composition of this work gave me the chance to search among the half-conscious discoveries of my repertoire.

Joseph Horovitz, Londen

**INSTRUMENTATION 'DANCE SUITE' - 01 2159 11  
HARMONIE / CONCERT BAND / SYMPHONIC BAND**

1 Full Score	2 Trombone I C	} >
1 Piccolo C	2 Trombone II C	
8 Flute I + II	2 Trombone III C	
2 Oboe I + II	2 Barit.Euph. C	
2 Bassoon I + II	2 Barit.Euph. Bb	
1 Eb Clarinet	1 Stringbass C	
5 Clarinet I	4 Basses (Tuba) C I + II	
5 Clarinet II	1 Timpani	
5 Clarinet III	2 Percussion I	
1 Bass Clarinet	2 Percussion II	
2 Alto Saxophone I	1 Percussion III	} >
2 Alto Saxophone II	1 Harp	
2 Tenor Saxophone		
1 Baritone Saxophone		
6 Cornet/Trumpet I + II	<b>ADDITIONAL PARTS</b>	
3 Cornet/Trumpet III	1 Trombone I Bb	
2 Horn I + II Eb/F	1 Trombone II Bb	
2 Horn III + IV Eb/F	1 Trombone III Bb	
2 Trombone C	2 Barit.Euph. Bb	
	2 Eb Bass	
	2 Bb Bass	

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Commissioned by Kosei Wind Orchestra and premiered by TOKIWO on April 20.1991 at the Orchard Hall, Tokyo, conducted by Frederick Fennell.

I 5'41"  
II 4'45"  
III 2'51"  
12'37"

**DANCE SUITE** JOSEPH HOROVITZ

Allegro  $\text{♩} = 116$

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Musical score for page 6, measures 28-33. The score includes staves for Percussion, Flute, Oboe, Bassoon, Eb Clarinet, Clarinet I, II, III, Bass Clarinet, All Saxophones, Tenor Saxophone, Baritone Saxophone, Horn I, Horn F, Horn III, Horn IV, Trumpet I, II, III, B Euphonium, Tuba, String Bass, Temp, Percussion, and Harp. A large black watermark with the text "Mini Score" is overlaid on the score.

01.2159.11

Musical score for page 7, measures 33-37. The score includes staves for Percussion, Flute, Oboe, Bassoon, Eb Clarinet, Clarinet I, II, III, Bass Clarinet, All Saxophones, Tenor Saxophone, Baritone Saxophone, Horn I, Horn F, Horn III, Horn IV, Trumpet I, II, III, B Euphonium, Tuba, String Bass, Temp, Percussion, and Harp. A large black watermark with the text "Mini Score" is overlaid on the score.

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Musical score for page 8, measures 37-41. The score includes staves for Percussion, Flute, Oboe, Bassoon, Eb Clarinet, Clarinet I, II, III, Bass Clarinet, All Saxophones, Tenor Saxophone, Baritone Saxophone, Horn I, Horn F, Horn III, Horn IV, Trumpet I, II, III, B Euphonium, Tuba, String Bass, Temp, Percussion, and Harp. A large black watermark with the text "Mini Score" is overlaid on the score.

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Musical score for page 9, measures 41-46. The score includes staves for Percussion, Flute, Oboe, Bassoon, Eb Clarinet, Clarinet I, II, III, Bass Clarinet, All Saxophones, Tenor Saxophone, Baritone Saxophone, Horn I, Horn F, Horn III, Horn IV, Trumpet I, II, III, B Euphonium, Tuba, String Bass, Temp, Percussion, and Harp. A large black watermark with the text "Mini Score" is overlaid on the score.

01.2159.11

47 48 49 50 51 52 53 54 55 56

Perc  
Fl  
Ob  
Bass  
Ctr Cl  
Cl I Bb  
Cl II Bb  
Cl III Bb  
Bar Cl  
Alt Sax I  
Alt Sax II  
Ten Sax  
Bar Sax  
Hrn I  
Hrn II  
Hrn III  
Hrn IV  
Trp I  
Trp II  
Trp III  
B Euph  
Tuba  
Strng Bar  
Tmp  
Perc  
Harp

01.2159.11

57 58 59 60 61 62 63 64 65 66

Perc  
Fl  
Ob  
Bass  
Ctr Cl  
Cl I Bb  
Cl II Bb  
Cl III Bb  
Bar Cl  
Alt Sax I  
Alt Sax II  
Ten Sax  
Bar Sax  
Hrn I  
Hrn II  
Hrn III  
Hrn IV  
Trp I  
Trp II  
Trp III  
B Euph  
Tuba  
Strng Bar  
Tmp  
Perc  
Harp

01.2159.11

57 58 59 60 61 62 63 64 65 66

Perc  
Fl  
Ob  
Bass  
Ctr Cl  
Cl I Bb  
Cl II Bb  
Cl III Bb  
Bar Cl  
Alt Sax I  
Alt Sax II  
Ten Sax  
Bar Sax  
Hrn I  
Hrn II  
Hrn III  
Hrn IV  
Trp I  
Trp II  
Trp III  
B Euph  
Tuba  
Strng Bar  
Tmp  
Perc  
Harp

01.2159.11

67 68 69 70 71 72 73 74 75 76

Perc  
Fl  
Ob  
Bass  
Ctr Cl  
Cl I Bb  
Cl II Bb  
Cl III Bb  
Bar Cl  
Alt Sax I  
Alt Sax II  
Ten Sax  
Bar Sax  
Hrn I  
Hrn II  
Hrn III  
Hrn IV  
Trp I  
Trp II  
Trp III  
B Euph  
Tuba  
Strng Bar  
Tmp  
Perc  
Harp

01.2159.11

Musical score for page 14, measures 65-70. The score includes parts for Percussion, Flute, Oboe, Bassoon, Clarinets (I, II, III), Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets (I, II, III), Trombones (I, II, III), Euphonium, Tuba, Strings, and Harp. A large black watermark with the text "Mini Score" is overlaid on the score.

Musical score for page 15, measures 71-76. The score includes parts for Percussion, Flute, Oboe, Bassoon, Clarinets (I, II, III), Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets (I, II, III), Trombones (I, II, III), Euphonium, Tuba, Strings, and Harp. A large black watermark with the text "Mini Score" is overlaid on the score.

Musical score for page 16, measures 75-80. The score includes parts for Percussion, Flute, Oboe, Bassoon, Clarinets (I, II, III), Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets (I, II, III), Trombones (I, II, III), Euphonium, Tuba, Strings, and Harp. Performance markings include "con voce", "solo 2", and "Solo (opp)". A large black watermark with the text "Mini Score" is overlaid on the score.

Musical score for page 17, measures 81-86. The score includes parts for Percussion, Flute, Oboe, Bassoon, Clarinets (I, II, III), Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets (I, II, III), Trombones (I, II, III), Euphonium, Tuba, Strings, and Harp. Performance markings include "poco", "cresc", and "p". A large black watermark with the text "Mini Score" is overlaid on the score.

Musical score for page 18, measures 84-88. The score includes staves for Percussion, Flute, Oboe, Bassoon, Horns (I-IV), Trumpets (I-III), Trombones (I-III), Saxophones (Alto, Tenor, Baritone), and Harp. A large, semi-transparent watermark reading "Mini Score" is overlaid on the bottom right of the page.

Musical score for page 19, measures 89-93. The score includes staves for Percussion, Flute, Oboe, Bassoon, Horns (I-IV), Trumpets (I-III), Trombones (I-III), Saxophones (Alto, Tenor, Baritone), and Harp. A large, semi-transparent watermark reading "Mini Score" is overlaid on the bottom right of the page.

Musical score for page 20, measures 94-98. The score includes staves for Percussion, Flute, Oboe, Bassoon, Horns (I-IV), Trumpets (I-III), Trombones (I-III), Saxophones (Alto, Tenor, Baritone), and Harp. A large, semi-transparent watermark reading "Mini Score" is overlaid on the bottom right of the page.

Musical score for page 21, measures 99-103. The score includes staves for Percussion, Flute, Oboe, Bassoon, Horns (I-IV), Trumpets (I-III), Trombones (I-III), Saxophones (Alto, Tenor, Baritone), and Harp. A large, semi-transparent watermark reading "Mini Score" is overlaid on the bottom right of the page.

104 105 106 107 108

Perc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Sax I  
Sax II  
Sax III  
Hrn I  
Hrn II  
Hrn III  
Hrn IV  
Tpt I  
Tpt II  
Tpt III  
Tbn I  
Tbn II  
Tbn III  
Euph  
Tuba  
Strng  
Bass  
Tamp  
Perc  
Harp

01.2159.11

110 111 112 113

Perc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Sax I  
Sax II  
Sax III  
Hrn I  
Hrn II  
Hrn III  
Hrn IV  
Tpt I  
Tpt II  
Tpt III  
Tbn I  
Tbn II  
Tbn III  
Euph  
Tuba  
Strng  
Bass  
Tamp  
Perc  
Harp

01.2159.11

115 116

Perc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Sax I  
Sax II  
Sax III  
Hrn I  
Hrn II  
Hrn III  
Hrn IV  
Tpt I  
Tpt II  
Tpt III  
Tbn I  
Tbn II  
Tbn III  
Euph  
Tuba  
Strng  
Bass  
Tamp  
Perc  
Harp

01.2159.11

117 118 119 120 121

Perc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Sax I  
Sax II  
Sax III  
Hrn I  
Hrn II  
Hrn III  
Hrn IV  
Tpt I  
Tpt II  
Tpt III  
Tbn I  
Tbn II  
Tbn III  
Euph  
Tuba  
Strng  
Bass  
Tamp  
Perc  
Harp

01.2159.11



26

01.2159.11

Mini Score

27

01.2159.11

Mini Score

28

01.2159.11

Mini Score

29

01.2159.11

Mini Score

143 144 145 146

Perc

Fl

Oboe

Bassoon

Cl I Bb

Cl II Bb

Cl III Bb

Bass Cl

Sax I

Alt Sax II

Ten Sax

Bar Sax

Horn I

Horn II

Horn III

Horn IV

Trp I

Trp II

Trp III

B Euph

Tuba

Strngs

Bas

Temp

Perc Cym

Harp

01.2159.11

147 148 149 150

Perc

Fl

Oboe

Bassoon

Cl I Bb

Cl II Bb

Cl III Bb

Bass Cl

Sax I

Alt Sax II

Ten Sax

Bar Sax

Horn I

Horn II

Horn III

Horn IV

Trp I

Trp II

Trp III

B Euph

Tuba

Strngs

Bas

Temp

Perc Cym

Harp

01.2159.11

151 152 153 154

Perc

Fl

Oboe

Bassoon

Cl I Bb

Cl II Bb

Cl III Bb

Bass Cl

Sax I

Alt Sax II

Ten Sax

Bar Sax

Horn I

Horn II

Horn III

Horn IV

Trp I

Trp II

Trp III

B Euph

Tuba

Strngs

Bas

Temp

Perc Cym

Harp

01.2159.11

155 156 157 158

Perc

Fl

Oboe

Bassoon

Cl I Bb

Cl II Bb

Cl III Bb

Bass Cl

Sax I

Alt Sax II

Ten Sax

Bar Sax

Horn I

Horn II

Horn III

Horn IV

Trp I

Trp II

Trp III

B Euph

Tuba

Strngs

Bas

Temp

Perc Cym

Harp

01.2159.11

159 160 161 162 163

Perc  
Fl  
Ob  
Bass  
E♭ Cl  
Cl I  
Cl II  
Cl III  
Bass Cl  
I  
Alt Sax  
II  
Ten Sax  
Bar Sax  
I  
II  
F III  
IV  
B♭ II  
Tpts II  
III  
Tbn I  
Tbn II  
Tbn III  
B Euph  
Tuba  
Strng Bas  
Tamp  
Perc  
Cym  
Harp

01.2159.11

164 165 166 167 168 169

Perc  
Fl  
Ob  
Bass  
E♭ Cl  
Cl I  
Cl II  
Cl III  
Bass Cl  
I  
Alt Sax  
II  
Ten Sax  
Bar Sax  
I  
II  
F III  
IV  
B♭ II  
Tpts II  
III  
Tbn I  
Tbn II  
Tbn III  
B Euph  
Tuba  
Strng Bas  
Tamp  
Perc  
Cym  
Harp

01.2159.11

170 171 172 173 174

Perc  
Fl  
Ob  
Bass  
E♭ Cl  
Cl I  
Cl II  
Cl III  
Bass Cl  
I  
Alt Sax  
II  
Ten Sax  
Bar Sax  
I  
II  
F III  
IV  
B♭ II  
Tpts II  
III  
Tbn I  
Tbn II  
Tbn III  
B Euph  
Tuba  
Strng Bas  
Tamp  
Perc  
Cym  
Harp

01.2159.11

175 176 177 178 179

Perc  
Fl  
Ob  
Bass  
E♭ Cl  
Cl I  
Cl II  
Cl III  
Bass Cl  
I  
Alt Sax  
II  
Ten Sax  
Bar Sax  
I  
II  
F III  
IV  
B♭ II  
Tpts II  
III  
Tbn I  
Tbn II  
Tbn III  
B Euph  
Tuba  
Strng Bas  
Tamp  
Perc  
Cym  
Harp

01.2159.11

181 POCO RIT. A TEMPO 2/2

182 *Cresc. scale*

183 *dim.*

184

01.2159.11

Andantino  $\text{♩} = 62$

1 2 3 4 5 6 7

01.2159.11

8 9 10 11 12 13 14

*All.*

*espress. p*

*espress. p*

*espress. p*

*espress. p*

01.2159.11

15 16 17 18 19 20

01.2159.11

Musical score for page 42, measures 21-26. The score includes parts for Percussion, Flute, Oboe, Bass, Clarinets (I, II, III), Saxophones (Alto, Tenor, Baritone), Horns (I, II, III, IV), Truets (I, II, III), Trombones (I, II, III), Euphonium, Tuba, Strings, Bass, Timpani, and Harp. A large black watermark with the text "Mini Score" is overlaid on the score.

01.2159.11

Musical score for page 43, measures 27-31. The score includes parts for Percussion, Flute, Oboe, Bass, Clarinets (I, II, III), Saxophones (Alto, Tenor, Baritone), Horns (I, II, III, IV), Truets (I, II, III), Trombones (I, II, III), Euphonium, Tuba, Strings, Bass, Timpani, and Harp. A large black watermark with the text "Mini Score" is overlaid on the score.

01.2159.11

Musical score for page 44, measures 32-38. The score includes parts for Percussion, Flute, Oboe, Bass, Clarinets (I, II, III), Saxophones (Alto, Tenor, Baritone), Horns (I, II, III, IV), Truets (I, II, III), Trombones (I, II, III), Euphonium, Tuba, Strings, Bass, Timpani, and Harp. A large black watermark with the text "Mini Score" is overlaid on the score.

01.2159.11

Musical score for page 45, measures 39-45. The score includes parts for Percussion, Flute, Oboe, Bass, Clarinets (I, II, III), Saxophones (Alto, Tenor, Baritone), Horns (I, II, III, IV), Truets (I, II, III), Trombones (I, II, III), Euphonium, Tuba, Strings, Bass, Timpani, and Harp. A large black watermark with the text "Mini Score" is overlaid on the score.

01.2159.11

45 46 47 48 49 50

Pcc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Bar Cl  
Alt Sax I  
Alt Sax II  
Ten Sax  
Bar Sax  
Hrn I  
Hrn F  
Hrn III  
Hrn IV  
Tpt I  
Tpt II  
Tpt III  
Trb I  
Trb II  
Trb III  
B Euph  
Tuba  
Strng  
Bar  
Tmp  
Perc  
Harp

01.2159.11

51 52 53 54 55 56 57 [POCO RIT.]

Pcc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Bar Cl  
Alt Sax I  
Alt Sax II  
Ten Sax  
Bar Sax  
Hrn I  
Hrn F  
Hrn III  
Hrn IV  
Tpt I  
Tpt II  
Tpt III  
Trb I  
Trb II  
Trb III  
B Euph  
Tuba  
Strng  
Bar  
Tmp  
Perc  
Harp

01.2159.11

50 51 52 53 54 55 56 57 58 59 60 61 62 63

Pcc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Bar Cl  
Alt Sax I  
Alt Sax II  
Ten Sax  
Bar Sax  
Hrn I  
Hrn F  
Hrn III  
Hrn IV  
Tpt I  
Tpt II  
Tpt III  
Trb I  
Trb II  
Trb III  
B Euph  
Tuba  
Strng  
Bar  
Tmp  
Perc  
Harp

01.2159.11

64 65 66 67 68 69 70 71

Pcc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Bar Cl  
Alt Sax I  
Alt Sax II  
Ten Sax  
Bar Sax  
Hrn I  
Hrn F  
Hrn III  
Hrn IV  
Tpt I  
Tpt II  
Tpt III  
Trb I  
Trb II  
Trb III  
B Euph  
Tuba  
Strng  
Bar  
Tmp  
Perc  
Harp

01.2159.11

70 71 72 73 74 75

01.2159.11

76 77 78 79 80 81

Un poco stringendo Un poco piu vivo

01.2159.11

82 83 84 85 86 87

poco rall at Tempo I

01.2159.11

88 89 90 91 92 93

01.2159.11

93 94 95 96 97 98

Puccini  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Bass Cl  
I  
Alt Sax  
II  
Ten Sax  
Bar Sax  
Hrn I  
II  
F  
III  
IV  
Tpt I  
II  
III  
Tbn I  
II  
III  
B Euph  
Tuba  
Strngs  
Bass  
Temp  
Perc  
Harp

01.2159.11

99 100 101 102 103 104

Puccini  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Bass Cl  
I  
Alt Sax  
II  
Ten Sax  
Bar Sax  
Hrn I  
II  
F  
III  
IV  
Tpt I  
II  
III  
Tbn I  
II  
III  
B Euph  
Tuba  
Strngs  
Bass  
Temp  
Perc  
Harp

01.2159.11

105 106 POCO RIT. 107 A TEMPO 108 109 110 111

Puccini  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Bass Cl  
I  
Alt Sax  
II  
Ten Sax  
Bar Sax  
Hrn I  
II  
F  
III  
IV  
Tpt I  
II  
III  
Tbn I  
II  
III  
B Euph  
Tuba  
Strngs  
Bass  
Temp  
Perc  
Harp

01.2159.11

112 113 114 115 116 117 118

Puccini  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Bass Cl  
I  
Alt Sax  
II  
Ten Sax  
Bar Sax  
Hrn I  
II  
F  
III  
IV  
Tpt I  
II  
III  
Tbn I  
II  
III  
B Euph  
Tuba  
Strngs  
Bass  
Temp  
Perc  
Harp

01.2159.11



119 120 121 122 123 124 125

Perc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Bass Cl  
Alto Sax I  
Alto Sax II  
Tenor Sax  
Baritone Sax  
Horn I  
Horn II  
Horn III  
Horn IV  
Tpt I  
Tpt II  
Tpt III  
Tbn I  
Tbn II  
Tbn III  
B Bassoon  
Tuba  
String Bass  
Timp  
Perc  
Harp

01.2159.11

126 127 128 129 130 131 132

Perc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Bass Cl  
Alto Sax I  
Alto Sax II  
Tenor Sax  
Baritone Sax  
Horn I  
Horn II  
Horn III  
Horn IV  
Tpt I  
Tpt II  
Tpt III  
Tbn I  
Tbn II  
Tbn III  
B Bassoon  
Tuba  
String Bass  
Timp  
Perc  
Harp

POCO RIT. .... tempo

01.2159.11

133 134 135 136 137 138

Perc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Bass Cl  
Alto Sax I  
Alto Sax II  
Tenor Sax  
Baritone Sax  
Horn I  
Horn II  
Horn III  
Horn IV  
Tpt I  
Tpt II  
Tpt III  
Tbn I  
Tbn II  
Tbn III  
B Bassoon  
Tuba  
String Bass  
Timp  
Perc  
Harp

poco rallent

Two soli  
I solo

01.2159.11

1 2 3 4 5

Picc  
Flutes  
Ob  
Paganini  
Clarnet I  
Clarnet II  
Clarnet III  
Bass Clarinet  
Alto Saxophone I  
Alto Saxophone II  
Tenor Saxophone  
Baritone Saxophone  
Horn I  
Horn II  
Horn III  
Horn IV  
Tpt I  
Tpt II  
Tpt III  
Trombone I  
Trombone II  
Trombone III  
Baritone Euphonium  
Tuba (Bar)  
String Bass  
Timp  
Percussion  
Harp

Vivace J. = 130

III

01.2159.11

62

Perc

Fl

Ob

Bass

Cl I

Cl II

Cl III

Bass Cl

Alt Sax

Ten Sax

Bar Sax

Hrn I

Hrn F

Hrn IV

Tru I

Tru II

Tru III

B Euph

Tuba

Strng

Bar

Temp

Perc

Harp

01.2159.11

Mini Score

63

Perc

Fl

Ob

Bass

Cl I

Cl II

Cl III

Bass Cl

Alt Sax

Ten Sax

Bar Sax

Hrn I

Hrn F

Hrn IV

Tru I

Tru II

Tru III

B Euph

Tuba

Strng

Bar

Temp

Perc

Harp

01.2159.11

Mini Score

64

Perc

Fl

Ob

Bass

Cl I

Cl II

Cl III

Bass Cl

Alt Sax

Ten Sax

Bar Sax

Hrn I

Hrn F

Hrn IV

Tru I

Tru II

Tru III

B Euph

Tuba

Strng

Bar

Temp

Perc

Harp

01.2159.11

Mini Score

65

Perc

Fl

Ob

Bass

Cl I

Cl II

Cl III

Bass Cl

Alt Sax

Ten Sax

Bar Sax

Hrn I

Hrn F

Hrn IV

Tru I

Tru II

Tru III

B Euph

Tuba

Strng

Bar

Temp

Perc

Harp

01.2159.11

Mini Score

Musical score for page 66, measures 29-33. The score includes parts for Percussion, Flute, Oboe, Bass, Clarinets (I, II, III), Saxophones (Alto, Tenor, Baritone), Horns (F, II, III, IV), Trumpets (I, II, III), Trombones (I, II, III), Euphonium, Tuba, Strings, and Harp. A large, semi-transparent watermark reading "Mini Score" is overlaid diagonally across the page.

Musical score for page 67, measures 34-39. The score includes parts for Percussion, Flute, Oboe, Bass, Clarinets (I, II, III), Saxophones (Alto, Tenor, Baritone), Horns (F, II, III, IV), Trumpets (I, II, III), Trombones (I, II, III), Euphonium, Tuba, Strings, and Harp. A large, semi-transparent watermark reading "Mini Score" is overlaid diagonally across the page.

Musical score for page 68, measures 40-46. The score includes parts for Percussion, Flute, Oboe, Bass, Clarinets (I, II, III), Saxophones (Alto, Tenor, Baritone), Horns (F, II, III, IV), Trumpets (I, II, III), Trombones (I, II, III), Euphonium, Tuba, Strings, and Harp. A large, semi-transparent watermark reading "Mini Score" is overlaid diagonally across the page.

Musical score for page 69, measures 47-52. The score includes parts for Percussion, Flute, Oboe, Bass, Clarinets (I, II, III), Saxophones (Alto, Tenor, Baritone), Horns (F, II, III, IV), Trumpets (I, II, III), Trombones (I, II, III), Euphonium, Tuba, Strings, and Harp. A large, semi-transparent watermark reading "Mini Score" is overlaid diagonally across the page.

53 54 55 56 57 58

Perc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Bass Cl  
Alt Sax I  
Alt Sax II  
Ten Sax  
Bar Sax  
Hrn I  
Hrn II  
Hrn III  
Hrn IV  
Tpt I  
Tpt II  
Tpt III  
Tbn I  
Tbn II  
Tbn III  
Euph  
Tuba  
Strng  
Bass  
Temp  
Perc  
Harp

01.2159.11

59 60 61 62 63 64

Perc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Bass Cl  
Alt Sax I  
Alt Sax II  
Ten Sax  
Bar Sax  
Hrn I  
Hrn II  
Hrn III  
Hrn IV  
Tpt I  
Tpt II  
Tpt III  
Tbn I  
Tbn II  
Tbn III  
Euph  
Tuba  
Strng  
Bass  
Temp  
Perc  
Harp

01.2159.11

65 66 67 68 69 70

Perc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Bass Cl  
Alt Sax I  
Alt Sax II  
Ten Sax  
Bar Sax  
Hrn I  
Hrn II  
Hrn III  
Hrn IV  
Tpt I  
Tpt II  
Tpt III  
Tbn I  
Tbn II  
Tbn III  
Euph  
Tuba  
Strng  
Bass  
Temp  
Perc  
Harp

01.2159.11

71 72 73 74 75 76

Perc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Bass Cl  
Alt Sax I  
Alt Sax II  
Ten Sax  
Bar Sax  
Hrn I  
Hrn II  
Hrn III  
Hrn IV  
Tpt I  
Tpt II  
Tpt III  
Tbn I  
Tbn II  
Tbn III  
Euph  
Tuba  
Strng  
Bass  
Temp  
Perc  
Harp

01.2159.11

77 78 79 80 81 82

Perc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Sax I  
Sax II  
Sax III  
Hrn I  
Hrn II  
Hrn III  
Hrn IV  
Tpt I  
Tpt II  
Tpt III  
Tbn I  
Tbn II  
Tbn III  
Euph  
Tuba  
Strngs  
Bass  
Tamp  
Perc  
Harp

Wood Block

01.2159.11

83 84 85 86 87 88

Perc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Sax I  
Sax II  
Sax III  
Hrn I  
Hrn II  
Hrn III  
Hrn IV  
Tpt I  
Tpt II  
Tpt III  
Tbn I  
Tbn II  
Tbn III  
Euph  
Tuba  
Strngs  
Bass  
Tamp  
Perc  
Harp

Solo I

01.2159.11

89 90 91 92 93 94

Perc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Sax I  
Sax II  
Sax III  
Hrn I  
Hrn II  
Hrn III  
Hrn IV  
Tpt I  
Tpt II  
Tpt III  
Tbn I  
Tbn II  
Tbn III  
Euph  
Tuba  
Strngs  
Bass  
Tamp  
Perc  
Harp

poco tenuto Poco meno  $\text{♩} = 108$

01.2159.11

95 96 97 98 99 100

Perc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Sax I  
Sax II  
Sax III  
Hrn I  
Hrn II  
Hrn III  
Hrn IV  
Tpt I  
Tpt II  
Tpt III  
Tbn I  
Tbn II  
Tbn III  
Euph  
Tuba  
Strngs  
Bass  
Tamp  
Perc  
Harp

01.2159.11

Musical score for page 78, measures 101-105. The score includes parts for Percussion, Flute, Oboe, Bassoon, Clarinets (I, II, III), Saxophones (Alto, Tenor, Baritone), Horns (I, II, III, IV), Trumpets (I, II, III), Trombones (I, II, III), Euphonium, Tuba, Strings, and Harp. A large, semi-transparent watermark reading "Mini Score" is overlaid diagonally across the page.

Musical score for page 79, measures 107-111. The score includes parts for Percussion, Flute, Oboe, Bassoon, Clarinets (I, II, III), Saxophones (Alto, Tenor, Baritone), Horns (I, II, III, IV), Trumpets (I, II, III), Trombones (I, II, III), Euphonium, Tuba, Strings, and Harp. A large, semi-transparent watermark reading "Mini Score" is overlaid diagonally across the page. Performance markings include "J=J", "accel...al.", and "Tempo 1/4=130".

Musical score for page 80, measures 112-117. The score includes parts for Percussion, Flute, Oboe, Bassoon, Clarinets (I, II, III), Saxophones (Alto, Tenor, Baritone), Horns (I, II, III, IV), Trumpets (I, II, III), Trombones (I, II, III), Euphonium, Tuba, Strings, and Harp. A large, semi-transparent watermark reading "Mini Score" is overlaid diagonally across the page.

Musical score for page 81, measures 118-123. The score includes parts for Percussion, Flute, Oboe, Bassoon, Clarinets (I, II, III), Saxophones (Alto, Tenor, Baritone), Horns (I, II, III, IV), Trumpets (I, II, III), Trombones (I, II, III), Euphonium, Tuba, Strings, and Harp. A large, semi-transparent watermark reading "Mini Score" is overlaid diagonally across the page.

82

124 125 126 127 128 129

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83

Poco meno  $\text{♩} = 120$

131 132 133 134 135

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84

Tempo I  $\text{♩} = 130$

136 137 138 139 140 141

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85

142 143 144 145 146 147

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148 149 150 151 152

Perc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Bass Cl  
I  
Alt Sax  
II  
Ten Sax  
Bar Sax  
Hrn I  
II  
F  
IV  
Tp I  
II  
III  
Tbn I  
II  
III  
Euph  
Tuba  
String  
Bass  
Tamp  
Perc  
Harp

01.2159.11

154 155 156 157 158

Perc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Bass Cl  
I  
Alt Sax  
II  
Ten Sax  
Bar Sax  
Hrn I  
II  
F  
IV  
Tp I  
II  
III  
Tbn I  
II  
III  
Euph  
Tuba  
String  
Bass  
Tamp  
Perc  
Harp

01.2159.11

159 160 161 162 163

Perc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Bass Cl  
I  
Alt Sax  
II  
Ten Sax  
Bar Sax  
Hrn I  
II  
F  
IV  
Tp I  
II  
III  
Tbn I  
II  
III  
Euph  
Tuba  
String  
Bass  
Tamp  
Perc  
Harp

01.2159.11

164 165 166 167 168

Perc  
Fl  
Ob  
Bass  
Cl I  
Cl II  
Cl III  
Bass Cl  
I  
Alt Sax  
II  
Ten Sax  
Bar Sax  
Hrn I  
II  
F  
IV  
Tp I  
II  
III  
Tbn I  
II  
III  
Euph  
Tuba  
String  
Bass  
Tamp  
Perc  
Harp

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