

FULL SCORE

Symphonic Band

Grade 5



CARL FISCHER
PERFORMANCE
SERIES

Da Vincian Visions

(Fanfare, Theme and Variants)

Larry Clark

SPS45

INSTRUMENTATION

Full Score.....	1
Piccolo	1
Flute 1	4
Flute 2	4
Oboe	2
Clarinet 1 in B \flat	4
Clarinet 2 in B \flat	4
Clarinet 3 in B \flat	4
Bass Clarinet in B \flat	2
Contra Alto Clarinet in E \flat	1
Bassoon.....	2
Alto Saxophone 1 in E \flat	2
Alto Saxophone 2 in E \flat	2
Tenor Saxophone in B \flat	2
Baritone Saxophone in E \flat	2
Trumpet 1 in B \flat	3
Trumpet 2 in B \flat	3
Trumpet 3 in B \flat	3
Horn 1 in F.....	2
Horn 2 in F.....	2
Horn 3 in F.....	2
Horn 4 in F.....	2
Trombone 1	3
Trombone 2	3
Trombone 3	3
Euphonium T.C. in B \flat	2
Euphonium B.C.....	3
Tuba.....	4
Mallet Percussion	4
Chimes, Bells, Xylophone, Bongos	
Timpani	1
Percussion 1	5
Snare Drum, Bass Drum, Suspended Cymbal, Cabasa, Cowbell	
Percussion 2	7
Crash Cymbals, Suspended Cymbal, Triangle, Tom-tom, Tambourine, Claves, Gong	

SPS45 — \$95.00 Set
 SPS45F — \$15.00 Full Score
 SPS45P — \$4.00 Parts

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Program Notes

Leonardo da Vinci is considered by many to be one of the greatest geniuses of all time. He was a painter; sculptor, musician, architect, mathematician, geologist, botanist, inventor, and so on. His insatiable need for knowledge was, and continues to be, a model for how to live life to the fullest. It was Da Vinci's view of the world around him that has made his works some of the greatest masterpieces in art and science.

Da Vinci was an accomplished musician. He played the flute, lyre and other instruments, and was an accomplished singer and music composer. For Da Vinci, music was sensory, spiritual nourishment. He viewed music as the sister of painting because music is dependent upon hearing. To him the sense of sight was the ultimate window to the soul.

Using his vision, Da Vinci was able to capture exquisite details of the human experience in his paintings. The attention to detail was born in an exhaustive effort on his part to critique his work from every angle possible. Da Vinci was known to have viewed his paintings with a mirror so that he could view them as if they were the work of another artist. He was very critical of his own work and wanted to explore every possible way to make it better.

This piece is a tribute to the Da Vincian model of creativity. Using a single theme, it is the composer's attempt to use Da Vinci's approach to view this theme from every angle. Using a theme-and-variation-style approach, this piece explores and develops many (but not all) of the musical possibilities for using this theme. By using repetitions and variety, music is defined. It is the composer's philosophy that musical composition is the art of exploring and developing musically with a minimum amount of material. This can give a composition unity and variety at the same time.

This work begins with a brass fanfare that defines the harmonic structure of the piece. It is followed by the theme stated with a solo horn and flute. After the theme, the piece is a series of six variants based on the original theme followed by a *coda* that contains material from the opening fanfare.

The first variant begins after the simplicity of the theme is stated by the full ensemble. The second variant is in a quasi-march style with *scherzando*-type interjections from the woodwinds. Using a fragment of the theme in a majestic style as a transition, the third variant develops the theme in a minor key with a quasi-Latin style. The percussion instruments set the style and color this variant. The fourth variant is a shortened version of the theme in a lush lower voice presentation that is quickly followed by the fifth variant in a triple meter. The sixth and final variant is an extended version of the majestic transition with the combination of the bass line from the Latin variant and a rhythmic fragment from the fifth variant as a harmonic pedal point. The *coda* follows with a restatement of the fanfare material in triple meter to complete the work.

Inspired by the works and teachings of Leonard da Vinci, the composer hopes that this piece lives up to the ideals of the great master. The piece was commissioned by the G. Ray Bodley High School Band from Fulton, New York, under the direction of Terrance Caviness. The piece was originally composed and published in 1999. It is presented here in a revised edition with many errors corrected from the original publication and some minor rewrites that should give further clarity to the piece.

It has been my pleasure to have the opportunity to write this piece. I hope you and your students enjoy it and find it useful for your program.

—Larry Clark
Lakeland, FL 2010

About the Composer

Music by Larry Clark (b. 1963) is some of the most popular and most performed by concert bands and string orchestras of all ability levels. Larry is equally adept at writing music for beginners as he is for high school and college ensembles. His music is tuneful, contains a fresh harmonic perspective, is well scored and stretches the musicianship of the performers. He prides himself on producing music that is not only intriguing to performers and audiences alike but that contains a playability that comes from a keen understanding of the technical difficulties inherent in all instruments. His pieces have been performed internationally and appear on numerous contest/festival performance required music lists. He is an ASCAP award-winning composer, has over 200 publications in print and is in demand to write commissions for bands and orchestras across the country.

Besides his abilities as a composer Larry serves as Vice President, Editor-in-Chief for Carl Fischer Music. In this capacity he oversees all publications in all genres for this esteemed music publisher. However, his main focus is on selecting, editing and producing concert band and string orchestra music for the company. He travels the world representing Carl Fischer Music doing clinic/workshops and guest conducting appearances. His background as a former middle school and university band director at Syracuse University, combined with his composing and editing, have placed Larry at the forefront of music for school ensembles. He holds a Bachelors Degree in Music Education from Florida State University and Masters Degrees in Conducting and Composition from James Madison University in Virginia. For more information about the music of Larry Clark, visit his website www.larryclarkmusic.com.

Commissioned and dedicated to the G. Ray Bodley High School Band,
Fulton, New York, Terrance Caviness, Director

Da Vincian Visions

(Fanfare, Theme and Variants)

LARRY CLARK

Maestoso ♩ = 100

The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flute 1 & 2, Oboe, Clarinet 1 in Bb, Clarinet 2 & 3 in Bb, Bass Clarinet in Bb, Contra Alto Clarinet in Eb, and Bassoon. The saxophone section includes Alto Saxophone 1 & 2 in Eb, Tenor Saxophone in Bb, and Baritone Saxophone in Eb. The brass section includes Trumpet 1 in Bb, Trumpet 2 & 3 in Bb, Horn 1 & 2 in F, Horn 3 & 4 in F, Trombone 1, Trombone 2 & 3, Euphonium, and Tuba. The percussion section includes Mallet Percussion (Chimes, Bells, Xylophone, Bongos), Timpani, Percussion 1 (Snare Drum, Bass Drum, Suspended Cymbal, Cabasa, Cowbell), and Percussion 2 (Crash Cymbals, Suspended Cymbal, Triangle, Tom-tom, Tambourine, Claves, Gong). The score is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is Maestoso at 100 beats per minute. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *f* and *f* *a2*. The percussion parts include specific instructions for Snare Drum (S.D.), Bass Drum (B.D.), and Concert Toms, with dynamic markings like *f* and *f* *a2*. The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated at the bottom.

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

5 6 7 8

9

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

9

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Chimes and Bells

Mall. Perc.

Timp.

Perc. 1

Perc. 2

9 10 11 12

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

The musical score for page 7 is a complex orchestral arrangement. It features a variety of instruments, each with its own staff. The Piccolo part is mostly silent. The Flutes (Fl. 1, 2) and Oboe (Ob.) play a rhythmic pattern of eighth notes. The Clarinets (Cl. 1, 2, 3) and Bass Clarinet (B. Cl.) play a similar pattern. The Contralto Clarinet (Contra Alto Cl.) and Bassoon (Bsn.) play a different rhythmic pattern. The Saxophones (A. Sax., T. Sax., Bar. Sax.) play a rhythmic pattern of eighth notes. The Trumpets (Tpt. 1, 2, 3) and Horns (Hn. 1, 2, 3, 4) play a rhythmic pattern of eighth notes. The Trombones (Tbn. 1, 2, 3) and Euphonium (Euph.) play a rhythmic pattern of eighth notes. The Tuba plays a rhythmic pattern of eighth notes. The Mallet Percussion (Mall. Perc.) and Timpani (Timp.) play a rhythmic pattern of eighth notes. The Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) play a rhythmic pattern of eighth notes. The score includes dynamic markings like 'ff' and 'a2'.

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

39 Più mosso

Picc.

Fl. 1, 2
mf

Ob.
mf

Cl. 1 in B \flat
mf

Cl. 2, 3 in B \flat
mf

B. Cl. in B \flat
mf

Contra Alto Cl. in E \flat
mf

Bsn.
mf

A. Sax. 1, 2 in E \flat
mf

T. Sax. in B \flat
mf

Bar. Sax. in E \flat
mf

39 Più mosso

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat
mf

Hn. 1, 2 in F
mf

Hn. 3, 4 in F
mf

Tbn. 1
mf

Tbn. 2, 3
mf

Euph.
mf

Tuba
mf

Mall. Perc.

Timp.
mf

Perc. 1

Perc. 2
mf

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

43 44 45 46

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1 *sim.*

Tbn. 2, 3 *sim.*

Euph. *sim.*

Tuba *sim.*

Mall. Perc.

Timp.

Perc. 1 *f*

Perc. 2

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Cr. cym. ch

Toms

ff

sfz

f

a2

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Tamb.

ff

f

a2

84 Presto $\text{♩} = 72$

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

f dim.

f dim.

mp

mp

mp

mp

mp

84 Presto $\text{♩} = 72$

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

ch

94

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

94

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Bongos

Congas

Timp.

Perc. 1

Cabasa

Cowbell

Perc. 2

Claves

Toms

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

100 101 102 103 104 105

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

2nd time only
1.2, div.

2nd time only

f

f

2nd time only

f

a2

f

mp-f

mp-f

2nd time only

f

mp-f

2nd time only

2nd time only

2nd time only

2nd time only

mp-f

mp-f

mp-f

mp-f

106 107 108 109 110 111

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

112 113 114 115 116

(open 2nd time)

(open 2nd time)

sfz

sfz

sfz

sfz

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

122

Picc. *ff*

Fl. 1, 2 *ff*
a2

Ob. *ff*

Cl. 1 in B \flat *ff*

Cl. 2, 3 in B \flat *ff*

B. Cl. in B \flat *ff*

Contra Alto Cl. in E \flat *ff*

Bsn. *ff*

A. Sax. 1, 2 in E \flat *ff*

T. Sax. in B \flat *ff*

Bar. Sax. in E \flat *ff*

122

Tpt. 1 in B \flat *ff*
div.

Tpt. 2, 3 in B \flat *ff*

Hn. 1, 2 in F *ff*

Hn. 3, 4 in F *ff*

Tbn. 1 *ff*

Tbn. 2, 3 *ff*
a2

Euph. *ff*

Tuba *ff*

Mall. Perc. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Cr. cym.

f

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

dim.

dim.

dim.

dim.

dim.

Bongos

Congas

145

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

p cresc.

p cresc.

a2

p cresc.

molto rit. (in 3)

f

f

f

f

mp

mp

mp

p

p

f

Sus. cym.

Cr. cym.

Wind Chimes

146 147 148 149 150 151 152 153 154 155

156 Andante ♩ = 56 (molto sostenuto)

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

156 Andante ♩ = 56 (molto sostenuto)

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Faster ♩. = 112 (♩ = ♩.)

Picc. *f*

Fl. 1, 2 *f*

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat *mp*

B. Cl. in B \flat *p*

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat *mp*

T. Sax. in B \flat *p*

Bar. Sax. in E \flat

Faster ♩. = 112 (♩ = ♩.)

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat *f*

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc. *f* Xyl.

Timp.

Perc. 1

Perc. 2

Picc. *f*

Fl. 1, 2 *f*

Ob. *f*

Cl. 1 in B \flat *f*

Cl. 2, 3 in B \flat *f*

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn. *f*

A. Sax. 1, 2 in E \flat *f*

T. Sax. in B \flat *f*

Bar. Sax. in E \flat *f*

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F *f* *all*

Hn. 3, 4 in F *f*

Tbn. 1 *f*

Tbn. 2, 3 *f*

Euph. *f*

Tuba *f*

Mall. Perc.

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

175 176 177 178 179 180

ch

Tamb.

soli

marc.

div.

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

188

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

188

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Cue: Hn. in F

Cue: Hn. in F

Cue: Hn. in F

sf

Faster

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

ff

sfz cresc.

p cresc.

Faster

sfz cresc.

sfz cresc.

ff

ff

sfz cresc.

sfz cresc.

sfz cresc.

p cresc.

p cresc.

sfz cresc.

p cresc.

Picc. *f cresc.*

Fl. 1, 2 *f cresc.*

Ob. *f cresc.*

Cl. 1 in B \flat *f cresc.*

Cl. 2, 3 in B \flat *f cresc.*

B. Cl. in B \flat *f cresc.*

Contra Alto Cl. in E \flat *f cresc.*

Bsn. *f cresc.*

A. Sax. 1, 2 in E \flat *f cresc.*

T. Sax. in B \flat *f cresc.*

Bar. Sax. in E \flat *f cresc.*

Tpt. 1 in B \flat *sfz cresc.*

Tpt. 2, 3 in B \flat *sfz cresc.*

Hn. 1, 2 in F *f cresc.*

Hn. 3, 4 in F *f cresc.*

Tbn. 1 *sfz cresc.*

Tbn. 2, 3 *sfz cresc.*

Euph. *sfz cresc.*

Tuba *f cresc.*

Mall. Perc. *f cresc.*

Timp. *f cresc.*

Perc. 1 *f cresc.*

Perc. 2 *f*

210 Vivace ♩. = 69

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Toms

212 213 214 215 216 217

Still faster

Picc. *p cresc.*

Fl. 1, 2 *p cresc.*

Ob. *p cresc.*

Cl. 1 in B \flat *p cresc.*

Cl. 2, 3 in B \flat *p cresc.*

B. Cl. in B \flat *p cresc.*

Contra Alto Cl. in E \flat *p cresc.*

Bsn. *p cresc.*

A. Sax. 1, 2 in E \flat *ff*

T. Sax. in B \flat *sfp cresc.*

Bar. Sax. in E \flat *p cresc.*

Tpt. 1 in B \flat *sfp cresc.*

Tpt. 2, 3 in B \flat *sfp cresc.*

Hn. 1, 2 in F *ff*

Hn. 3, 4 in F *ff*

Tbn. 1 *sfp cresc.*

Tbn. 2, 3 *sfp cresc.*

Euph. *sfp cresc.*

Tuba *p cresc.*

Mall. Perc. *p cresc.*

Timp. *sfp cresc.*

Perc. 1 *p cresc.*

Perc. 2

Presto ♩ = 76

Picc.

Fl. 1, 2

Ob.

Cl. 1 in B \flat

Cl. 2, 3 in B \flat

B. Cl. in B \flat

Contra Alto Cl. in E \flat

Bsn.

A. Sax. 1, 2 in E \flat

T. Sax. in B \flat

Bar. Sax. in E \flat

Presto ♩ = 76

Tpt. 1 in B \flat

Tpt. 2, 3 in B \flat

Hn. 1, 2 in F

Hn. 3, 4 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2