

Aue!

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Christopher Marshall

Aue! was commissioned by an International Consortium of over sixty organisations and individuals under the auspices of the WASBE School Band Network chaired by Richard Jones.

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Aue!

for Wind Orchestra

by

Christopher Marshall

Commissioned by an International Consortium

Instrumentation

1 Piccolo	4 Horns in F
2 Flutes	3 Trumpets in B \flat
2 Oboes	2 Tenor Trombones
1 Clarinet in E \flat	1 Bass Trombone
3 Clarinets in B \flat	1 Euphonium
1 Bass Clarinet	1 Tuba
2 Alto Saxophones	
1 Tenor Saxophone	
1 Baritone Saxophone	
2 Bassoons	
1 Timpanist: 4 Timpani	
3 Percussionists, #1: Vibraphone, Suspended Cymbal, Whistle, Triangle, Glockenspiel	
#2: High Log Drum, Low Log Drum, Suspended Cymbal, Tubular Bells, Crash Cymbals, Tin Drum	
#3: Bass Drum, Tamtam, Triangle, Low Log Drum, Tubular Bells	

Duration – approximately 6.5 minutes

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Aue!

Notes to performers

This music may be performed one player per part *or* with multiples on flute and B \flat clarinet lines in which case ‘solo’ indicates a single player only.

To allow for the absence of a second oboe and bassoon, a clarinet 4 and euphonium 2 part are available. Also the E \flat clarinet and horns 2 and 3 are extensively cued – if only two horns are available they should play parts 1 and 4.

The effectiveness of the music depends to some extent on the ability to sustain long notes moving from *pp* to *mp* and back. All brass parts should use mutes in these passages. For horns a fibre mute should be used. For trumpets, place a duster or small cloth bag over the bell. For trombones, use a small towel, and for euphonium and tuba, any suitably sized piece of cloth.

A stereo effect works well in the log drum figure first heard one bar after L. Place the high and low log drums on opposite sides of the stage. This placement requires an extra drum for those instances when the same person plays both. The same approach may be used in the tubular bell passage from six bars before X to Z.

The ‘freeze’ in the last bar should be maintained until tamtam and suspended cymbal resonance dies away, but may be curtailed at the conductor’s discretion where particular acoustic factors compromise its effect.

Programme note

For three years we lived inland at Vaia’ata in Savai’i, Samoa. Often in the evenings you could hear sounds from the villages carried on the sea breeze – songs, dances, bells, drums – all filtered and transformed by the mists of the rain forest.

This music starts at Vaia’ata and takes the forest track down to the village. At its heart is an old Samoan tune *Faleula E*, or ‘People of Faleula’. The second motif, which appears first on saxophones, is inspired by the powerful sound of the conch shell which often announces an important event, and the chant-like cries of competing orators. Hymns are sung at all social events and fragments of one hymn tune appear throughout the piece. The predominant rhythm, on log and tin drums accompanies the *sasa*, a popular dance.

The word *aue* (pronounced almost as ‘ow-WAY’) is a Samoan exclamation expressing strong emotion.

Aue!

Christopher Marshall

2/4 Quasi Andante (♩ = ca. 96)

A

Piccolo

Flute 1,2

Oboe 1,2

Clarinet in E♭

Clarinet 1,2 in B♭

Clarinet 3 in B♭

Bass Clarinet

Alto Saxophone 1,2

Tenor Saxophone

Baritone Saxophone

Bassoon 1,2

2/4 Quasi Andante (♩ = ca. 96)

con sord. (fibre mute)

Horn 1,2 in F

Horn 3,4 in F

Trumpet 1,2 in B♭

Trumpet 3 in B♭

Tenor Trombone 1,2

Bass Trombone

Euphonium

Tuba

2/4 Quasi Andante (♩ = ca. 96)

A

Timpani

Percussion 1

Percussion 2

Percussion 3

B

12

Picc.

Fl. 1, 2

Ob. 1, 2

E♭Cl.

Cl. 1, 2

Cl. 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

B

Timp.

Perc. 1

Perc. 2

Perc. 3

C

22

Picc.

Fl. 1, 2

Ob. 1, 2

E♭Cl.

Cl. 1, 2

Cl. 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

C

Timp.

Vib.

Perc. 1

Perc. 2

Perc. 3

Tri.

D

E

33

Picc.

Fl. 1.2 (soli) *p* *f* *mp*

Ob. 1.2 *pp* *p* *f* *mp*

E♭Cl. *pp* *p* *f* *mp*

Cl. 1.2 *pp* *mp*

Cl. 1.3 *pp* *mp*

B.Cl. *pp* *mp*

A.Sax. 1.2 *mp* 1. *f espress.* 3

T.Sax.

Bar.Sax.

Bsn. 1.2

Hn. 1.2 *pp* *mp* *pp*

Hn. 3.4 *pp* *mp* *pp*

Tpt. 1.2 *pp*

Tpt. 3 *pp*

Tbn. 1.2

B.Tbn.

Euph.

Tba.

D

E

Timp.

Perc. 1 *p* Vib. 3 3

Perc. 2

Perc. 3

45

Picc. -

Fl. 1, 2 -

Ob. 1, 2 -

E♭Cl. -

Cl. 1, 2 *pp* *mp*

Cl. 3 *pp* *mp*

B. Cl. *pp* *mp*

A. Sax. 1, 2 *f espress.* 3

T. Sax. -

Bar. Sax. -

Bsn. 1, 2 -

Hn. 1, 2 *mp* *pp*

Hn. 3, 4 *mp* *pp*

Tpt. 1, 2 -

Tpt. 3 -

Tbn. 1, 2 -

B. Tbn. -

Euph. -

Tba. -

Timp. -

Perc. 1 Vib. *mf* *p* *mf* *p*

Perc. 2 -

Perc. 3 -

G

$\text{♩} = \frac{3}{4}$ ($\text{♩} = 144$)

$\frac{2}{4}$

53

Picc. *mf*

Fl. 1,2

Ob. 1,2

E♭Cl.

Cl. 1,2 *pp*

Cl. 3 *pp*

B. Cl. *pp*

A. Sax. 1,2

T. Sax.

Bar. Sax.

Bsn. 1,2

$\text{♩} = \frac{3}{4}$ ($\text{♩} = 144$)

$\frac{2}{4}$

Hn. 1,2 *mp*

Hn. 3,4 *mp*

Tpt. 1,2 1. con sord. (cloth) *mf*

Tpt. 3

Tbn. 1,2

B. Tbn.

Euph.

Tba.

G

$\text{♩} = \frac{3}{4}$ ($\text{♩} = 144$)

$\frac{2}{4}$

Timp.

Vib.

Perc. 1

Perc. 2 H.L.D. L.L.D. *mf*

Perc. 3 B.D. Tam. *mf*

62 H 3/4 $\text{♩} = \frac{2}{4}$ 7

Picc. $\text{♩} = \frac{2}{4}$

Fl. 1.2

Ob. 1.2

E♭Cl.

Cl. 1.2 *mp* *pp*

Cl. 3. *mp* *pp*

B. Cl. *mp* *pp*

A. Sax. 1.2 *pp* *mp*

T. Sax. *pp* *mp*

Bar. Sax. *pp* *mp*

Bsn. 1.2 *pp* *mp*

3/4 $\text{♩} = \frac{2}{4}$

Hn. 1.2 *pp*

Hn. 3.4 *pp*

Tpt. 1.2 *p* *mf* *p*

Tpt. 3.

Tbn. 1.2

B. Tbn.

Euph. *pp* *mp*
con sord. (cloth)

Tba. *pp* *mp*
con sord. (cloth)

H 3/4 $\text{♩} = \frac{2}{4}$

Timp.

Perc. 1

Perc. 2

Perc. 3

J (♩ = 144)

$\text{♩} = \frac{3}{4}$

K

82

Picc. *pp*

Fl.1,2 *pp*

Ob.1,2 *mp*

E♭Cl. *mp* *pp*

Cl.1,2 *pp* *mp* *pp*

Cl.3 *pp* *mp* *pp*

B.Cl. *pp* *mp* *pp*

A.Sax.1,2

T.Sax.

Bar.Sax.

Bsn.1,2

$\text{♩} = \frac{3}{4}$ (♩ = 144)

Hn.1,2 *pp*

Hn.3,4 *pp*

Tpt.1,2 *p* *mf* senza sord.

Tpt.3 *p* *mf* senza sord.

Tbn.1,2 *mp* *pp*

B.Tbn. *mp* *pp*

Euph. *mp* *pp*

Tba.

J (♩ = 144)

$\text{♩} = \frac{3}{4}$

K

Timp. *mp* *gliss.*

Perc.1

Perc.2

Perc.3

94 $\text{♩} = \frac{2}{4} (\text{♩} = 96)$ **L**

Picc. *mp* *mf* *p*

Fl.1,2 *mp* *mf* *p*

Ob.1,2 *mf* *p*

E♭Cl. *mp* *p*

Cl.1,2 *pp* *mp* *pp*

Cl.3 *pp* *mp* *pp*

B.Cl. *pp* *mp* *pp*

A.Sax.1,2 *f* 1. 3

T.Sax.

Bar.Sax.

Bsn.1,2 *mf* *p*

$\text{♩} = \frac{2}{4} (\text{♩} = 96)$

Hn.1,2 *mp* *pp*

Hn.3,4 *mp* *pp*

Tpt.1,2 *p*

Tpt.3 *p*

Tbn.1,2

B.Tbn.

Euph.

Tba.

$\text{♩} = \frac{2}{4} (\text{♩} = 96)$ **L**

Timp.

Perc.1

Perc.2 H.L.D. 3 3 3 *p*

Perc.3

M

104

Picc. Fl. 1.2 Ob. 1.2 Eb Cl. Cl. 1.2 Cl. 3 B. Cl. A. Sax. 1.2 T. Sax. Bar. Sax. Bsn. 1.2 Hn. 1.2 Hn. 3.4 Tpt. 1.2 Tpt. 3 Tbn. 1.2 B. Tbn. Euph. Tba. Timp. Perc. 1 Perc. 2 Perc. 3

Musical score for measures 104-109. The score includes parts for Piccolo, Flutes 1 & 2, Oboe 1 & 2, E-flat Clarinet, Clarinets 1 & 2, Clarinet 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Bassoon 1 & 2, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Bass Trombone, Euphonium, Tuba, Timpani, and Percussion 1, 2, and 3.

Key features include:

- Clarinet 1.2 and Bassoon 1.2 playing sustained notes with *pp* and *mp* dynamics.
- Alto Saxophone 1.2 playing a melodic line with *f* dynamics and a triplet in measure 109.
- Horn 1.2 and Horn 3.4 playing sustained notes with *mp* and *pp* dynamics.
- Euphonium and Tuba playing sustained notes with *pp* and *mp* dynamics, marked "con sord. (cloth)".
- Percussion 1 playing a triplet pattern with *p* and *f* dynamics.
- Percussion 2 playing a triplet pattern with *f* dynamics.

M

N

111

Picc. *pp* (*tutti*) *mp* *pp*

Fl. 1.2 *pp* *mp* *pp*

Ob. 1.2 1. *pp* *mp*

E♭Cl. *pp* *mp* *pp*

Cl. 1.2 *mp* *pp* 1. *ff*

Cl. 3 *mp* *pp*

B.Cl. *mp* *pp*

A.Sax. 1.2 *mp* *pp*

T.Sax.

Bar.Sax.

Bsn. 1.2 *pp*

Hn. 1.2 *pp* *mp* *pp*

Hn. 3.4 *pp* *mp* *pp*

Tpt. 1.2 con sord. (cloth) *pp* *mp*

Tpt. 3 con sord. (cloth) *pp* *mp*

Tbn. 1.2

B.Tbn.

Euph. *pp*

Tba. *pp*

Timp.

Perc. 1 Vib. 3 *mp*

Perc. 2 H.L.D. 3 *mp*

Perc. 3 *mp*

O

121

Picc. *pp* *mp* *pp*

Fl. 1.2 *pp* *mp* *pp*

Ob. 1.2 *pp* *pp*

E♭Cl. *pp* *mp* *pp*

Cl. 1.2 *pp* *mp* *pp*

Cl. 3 *ff*

B. Cl. *f*

A. Sax. 1.2 *pp* *mp*

T. Sax. *pp* *mp*

Bar. Sax. *pp* *mp*

Bsn. 1.2 *mp* *pp* *a2* *f*

Hn. 1.2

Hn. 3.4

Tpt. 1.2 *pp* *pp*

Tpt. 3 *pp* *pp*

Tbn. 1.2

B. Tbn. *senza sord.* *mf*

Euph. *mp* *pp*

Tba. *mp* *pp* *senza sord.* *mf*

Timp. *O*

Perc. 1 Vib. *mp* *f* *mp*

Perc. 2

Perc. 3

P

$\text{♩} = \frac{3}{4}$ ($\text{♩} = 144$)

$\frac{2}{4}$

131

Picc. *mp* *pp*

Fl. 1, 2 *mp* *pp*

Ob. 1, 2 *mp* *pp* 1.

E♭Cl. *mp* *pp* *mp*

Cl. 1, 2 *mp* *pp*

Cl. 3 *mp* *pp*

B. Cl. *mf* *pp*

A. Sax. 1, 2 *pp* *mp*

T. Sax. *pp* *mp*

Bar. Sax. *pp* *mp*

Bsn. 1, 2 *mf*

$\text{♩} = \frac{3}{4}$ ($\text{♩} = 144$)

$\frac{2}{4}$

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2 *mp* *pp*

Tpt. 3 *mp* *pp*

Tbn. 1, 2

B. Tbn. *mp*

Euph.

Tba. *mp*

P

$\text{♩} = \frac{3}{4}$ ($\text{♩} = 144$)

$\frac{2}{4}$

Timp.

Perc. 1 *f* *mp* *f* *mp*
Vib. 3 3 3 3 3 3 3 3
H.L.D. L.L.D. S.Cym. (wire brushes, rubbed)

Perc. 2 *mf* *mp*
B.D. Tam.

Perc. 3 *mf*

Q

139

Picc. *f*

Fl.1,2 *f*

Ob.1,2 *f*

E♭Cl. *f*

Cl.1,2 *mp* *pp*

Cl.3 *mp* *pp*

B.Cl. *mp* *pp*

A.Sax.1,2 *pp*

T.Sax. *pp*

Bar.Sax. *pp*

Bsn.1,2 *f*

Hn.1,2 *pp*

Hn.3,4 *pp*

Tpt.1,2

Tpt.3

Tbn.1,2

B.Tbn.

Euph. *con sord. (cloth)* *pp*

Tba.

Q

Timp.

Perc.1 Vib.

Perc.2 S.Cym. (wire brushes, struck) *f*

Perc.3 Tri. *mp* *f*

152 **R** $\frac{3}{4}$ $\frac{2}{4}$ (♩ = 96)

Picc. *mp*

Fl.1.2 *mp*

Ob.1.2 *mp*

E♭Cl. *mp*

Cl.1.2 *pp* *mp* *pp*

Cl.3 *pp* *mp* *pp*

B.Cl. *pp* *mp* *pp*

A.Sax.1.2

T.Sax.

Bar.Sax.

Bsn.1.2 *mp*

Hn.1.2 *mp* *pp* *pp*

Hn.3.4 *mp* *pp* *pp*

Tpt.1.2

Tpt.3

Tbn.1.2

B.Tbn.

Euph. *mp* *pp*

Tba.

R $\frac{3}{4}$ $\frac{2}{4}$ (♩ = 96)

Timp. *mf* *gliss.* *gliss.*

Perc.1

Perc.2 S.Cym. *p* H.L.D. $\frac{3}{3}$ $\frac{3}{3}$ $\frac{3}{3}$ $\frac{3}{3}$ $\frac{3}{3}$ *p*

Perc.3 Tri. *p*

163 **S**

Picc. *pp* *mp* *pp*

Fl. 1.2 *pp* *mp* *pp*

Ob. 1.2

E♭Cl. *pp* *mp* *pp*

Cl. 1.2 *pp*

Cl. 3 *pp*

B. Cl. *pp*

A. Sax. 1.2

T. Sax.

Bar. Sax.

Bsn. 1.2 *mp*

Hn. 1.2 *mp* *pp*

Hn. 3.4 *mp* *pp*

Tpt. 1.2

Tpt. 3

Tbn. 1.2 *mp* senza sord.

B. Tbn. *mp* senza sord.

Euph. *mp* senza sord.

Tba. *mp* senza sord.

S

Timp. *mp* *gliss.*

Perc. 1 Tri. *mf* Vib. *p* *f*

Perc. 2 H.L.D. *mf* *f* *p*

Perc. 3 L.L.D. *p* *f*

T

170

Picc. *mp* *pp*

Fl.1,2 *mp* *pp*

Ob.1,2

E♭Cl. *mp* *pp*

Cl.1,2 *mp* *pp* *pp*

Cl.3 *mp* *pp* *pp*

B.Cl. *mp* *pp* *pp*

A.Sax.1,2 *f* *ff* *f*

T.Sax.

Bar.Sax.

Bsn.1,2 *pp* *pp* *mp*

Hn.1,2 *mp* *pp*

Hn.3,4 *mp* *pp*

Tpt.1,2

Tpt.3

Tbn.1,2 *pp* *pp* *mp*

B.Tbn. *pp* *pp* *mp*

Euph. *pp* *pp* *mp*

Tba. *pp* *pp* *mp*

Timp. *gliss.*

Perc.1 Vib. *mp*

Perc.2

Perc.3 L.L.D. *p*

U

V

179

Picc. *pp*

Fl. 1, 2 *pp*

Ob. 1, 2 *pp*

E♭Cl. *ff* *mp* *pp*

Cl. 1, 2 *mp* *pp* *pp*

Cl. 3 *mp* *pp* *pp*

B. Cl. *mp* *pp* *pp*

A. Sax. 1, 2 *f* *mp* *pp* *pp*

T. Sax. *pp*

Bar. Sax. *pp*

Bsn. 1, 2 *p*

Hn. 1, 2 *pp* *mp*

Hn. 3, 4 *pp* *mp*

Tpt. 1, 2 *pp* *mp*

Tpt. 3 *pp* *mp*

Tbn. 1, 2 *p*

B. Tbn. *p*

Euph. *p*

Tba. *p*

U

V

Timp.

Perc. 1 Vib. *f* *mp* *mf*

Perc. 2

Perc. 3

188

Picc. *mp* *pp*

Fl. 1, 2 *mp* *pp*

Ob. 1, 2 *mp* *pp*

E♭Cl. *mp* *pp*

Cl. 1, 2 *mp* *pp*

Cl. 3 *mp* *pp*

B. Cl. *mp* *pp*

A. Sax. 1, 2 *ff* *mp* *pp*

T. Sax. *ff* *mp* *pp*

Bar. Sax. *ff* *mp* *pp*

Bsn. 1, 2

Hn. 1, 2 *pp*

Hn. 3, 4 *pp*

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2 *pp* con sord. (cloth)

B. Tbn. *pp* con sord. (cloth)

Euph. *pp* con sord. (cloth)

Tba. *pp*

Timp.

Perc. 1 Vib. *ff* *mf*

Perc. 2

Perc. 3

196

Picc.

Fl. 1, 2

Ob. 1, 2

E♭Cl.

Cl. 1, 2

Cl. 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Bsn. 1, 2

Detailed description: This section of the score covers measures 196 to 200. It includes staves for Piccolo, Flutes 1 and 2, Oboes 1 and 2, E♭ Clarinet, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, and Bassoons 1 and 2. The Oboe 1 part begins in measure 197 with a first ending bracket and dynamic markings of *pp*, *mp*, and *pp*. The Saxophone parts feature complex rhythmic patterns with triplets and quintuplets. The Bassoon part has a triplet in measure 197. The Bassoon 2 part has a triplet in measure 198.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

Detailed description: This section of the score covers measures 196 to 200 for the brass instruments. It includes Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone Trombone, Euphonium, and Tuba. The Trumpet 1 and 2 parts are marked *con sord. (cloth)* and have dynamic markings of *pp*, *mp*, and *pp*. The Trombone 1 and 2 parts have dynamic markings of *mp*, *pp*, and *pp*. The Euphonium part has dynamic markings of *mp*, *pp*, and *pp*. The Tuba part is mostly silent.

Timp.

Perc. 1

Perc. 2

Perc. 3

Detailed description: This section of the score covers measures 196 to 200 for the percussion instruments. It includes Timpani, Percussion 1, Percussion 2, and Percussion 3. Percussion 2 has a Tom Tom (T.B.) part with dynamic markings of *mp* and *ff*. Percussion 3 has a Tom Tom (T.B.) part with dynamic markings of *mp* and *ff*, and features a triplet pattern throughout the section.

205

Picc.

Fl. 1,2

Ob. 1,2

E♭Cl.

Cl. 1,2

Cl. 3

B. Cl.

A. Sax. 1,2

T. Sax.

Bar. Sax.

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tpt. 3

Tbn. 1,2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

pp

T.B.

T.B.

3

3

3

3

3

3

211 **Y**

Picc. *mp* *f*

Fl. 1.2 (soli) *mp* *f*

Ob. 1.2 *mp* *pp* *f*

E♭Cl. *f*

Cl. 1.2 1. (solo) *f* *mp* *f*

Cl. 3

B.Cl.

A.Sax. 1.2

T.Sax.

Bar.Sax.

Bsn. 1.2 *f*

Hn. 1.2 *pp* *mp*

Hn. 3.4 *pp* *mp*

Tpt. 1.2 *mp* *pp*

Tpt. 3

Tbn. 1.2

B.Tbn.

Euph.

Tba. (senza sord.) *mp*

Y

Timp.

Perc. 1

Perc. 2 T.B. *p*

Perc. 3 T.B. *p*



219

Picc. *p*

Fl.1,2 *p*

Ob.1,2

E♭Cl. *ff* (solo) *mp*

Cl.1,2 *pp* *mp* *pp* *ff*

Cl.3 *pp* *mp* *pp*

B.Cl. *pp* *mp* *pp* *mp*

A.Sax.1,2

T.Sax.

Bar.Sax.

Bsn.1,2 *f* *mp*

Hn.1,2 *pp*

Hn.3,4 *pp*

Tpt.1,2

Tpt.3

Tbn.1,2

B.Tbn. *mp* senza sord.

Euph. *mp* senza sord.

Tba. *pp* *mp*

Timp.

Perc.1

Perc.2

Perc.3 T.B. *p*

227 AA

Picc.

Fl. 1,2

Ob. 1,2

E♭Cl.

Cl. 1,2

Cl. 3

B. Cl.

A. Sax. 1,2

T. Sax.

Bar. Sax.

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tpt. 3

Tbn. 1,2

B. Tbn.

Euph.

Tba.

AA

Timp.

Perc. 1

Perc. 2

Perc. 3

Vib. 3

BB

$\text{♩} = \frac{3}{4}$ (♩ = 144)

$\frac{2}{4}$

234

Picc.

Fl. 1,2

Ob. 1,2

E♭Cl.

Cl. 1,2

Cl. 3

B. Cl.

A. Sax. 1,2

T. Sax.

Bar. Sax.

Bsn. 1,2

$\text{♩} = \frac{3}{4}$ (♩ = 144)

$\frac{2}{4}$

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tpt. 3

Tbn. 1,2

B. Tbn.

Euph.

Tba.

BB

$\text{♩} = \frac{3}{4}$ (♩ = 144)

$\frac{2}{4}$

Timp.

Vib.

Perc. 1

Perc. 2

Perc. 3

CC

239
2/4

Picc. -

Fl. 1.2 -

Ob. 1.2 -

E♭Cl. -

Cl. 1.2 (tutti) *pp* - *mp*

Cl. 3 (tutti) *pp* - *mp*

B.Cl. *pp* - *mp*

A.Sax. 1.2 *f*

T.Sax. *f*

Bar.Sax. -

Bsn. 1.2 -

2/4

Hn. 1.2 *pp*

Hn. 3.4 *pp*

Tpt. 1.2 -

Tpt. 3 -

Tbn. 1.2 senza sord. *mp*

B.Tbn. *mp*

Euph. *mp*

Tba. *mp*

CC

2/4

Timp. *gliss.*

Perc. 1 Vib.

Perc. 2 -

Perc. 3 -

250 **DD** $\frac{3}{4}$ $\frac{2}{4}$ **EE**

Picc. *pp*

Fl. 1, 2 (tutti) *pp*

Ob. 1, 2 *ff*

E♭Cl. *pp*

Cl. 1, 2 *pp*

Cl. 3 *pp*

B. Cl. *pp*

A. Sax. 1, 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Bsn. 1, 2 *ff* a2

Hn. 1, 2 *pp* *mp* *pp*

Hn. 3, 4 *pp* *mp* *pp*

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn. *f*

Euph. *f*

Tba.

DD $\frac{3}{4}$ $\frac{2}{4}$ **EE** A to E, B to B_♭

Timp. *f* gliss. S.Cym. *f*

Perc. 1 H.L.D. *mp* *f*

Perc. 2 *mp* *f* L.L.D. *f*

Perc. 3 *f*

259

FF

Picc. *mp* *pp*

Fl. 1,2 *mp* *pp*

Ob. 1,2

E♭Cl. *mp* *pp*

Cl. 1,2 *mp* *pp*

Cl. 3 *mp* *pp*

B. Cl. *mp* *pp*

A. Sax. 1,2

T. Sax.

Bar. Sax.

Bsn. 1,2

Hn. 1,2 *pp* senza sord.

Hn. 3,4 *pp* senza sord.

Tpt. 1,2

Tpt. 3

Tbn. 1,2

B. Tbn.

Euph. *pp* *mp* con sord. (cloth)

Tba. *pp* *mp* con sord. (cloth)

FF

Timp.

Perc. 1 S.Cym.

Perc. 2 H.L.D.

Perc. 3 L.L.D.

268 **GG**

3/4 2/4

Picc. *pp* *mp*

Fl. 1.2 *pp* *mp*

Ob. 1.2 *ff*

E♭Cl. *pp* *mp*

Cl. 1.2 *pp*

Cl. 3 *pp*

B.Cl. *pp*

A.Sax. 1.2 *ff* *pp*

T.Sax. *pp*

Bar.Sax. *ff* *pp*

Bsn. 1.2 *f* *pp*

Hn. 1.2 *mp* *pp* *f*

Hn. 3.4 *mp* *pp* *f*

Tpt. 1.2

Tpt. 3

Tbn. 1.2 *a2 senza sord.* *f* *pp*

B.Tbn. *f* *senza sord.*

Euph. *pp* *f* *senza sord.*

Tba. *pp* *f* *senza sord.*

GG

3/4 2/4

Temp. *f*

S.Cym.

Perc. 1 *mp* *f*

H.L.D.

Perc. 2

L.L.D.

Perc. 3

276 **HH** **II**

Picc. *pp* *f* *ff*

Fl. 1.2 *pp* *f* *ff*

Ob. 1.2 *f* *ff*

E♭Cl. *mp* *ff*

Cl. 1.2 *mp* *ff*

Cl. 3. *mp* *ff*

B. Cl. *mp* *ff*

A. Sax. 1.2 *mp* *ff*

T. Sax. *mp* *ff*

Bar. Sax. *mp* *ff*

Bsn. 1.2 *mp* *ff*

Hn. 1.2 *ff*

Hn. 3.4 *ff*

Tpt. 1.2 *ff* senza sord.

Tpt. 3. *ff* senza sord.

Tbn. 1.2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

HH **II**

Timp. *mf* *ff*

Perc. 1 S.Cym. *mp* *ff*

Perc. 2 H.L.D. *ff*

Perc. 3 L.L.D. *ff* B.D. *ff*

285

JJ KK

Picc.

Fl. 1.2

Ob. 1.2

E♭Cl.

Cl. 1.2

Cl. 3

B. Cl.

A. Sax. 1.2

T. Sax.

Bar. Sax.

Bsn. 1.2

Hn. 1.2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2

B. Tbn.

Euph.

Tba.

JJ KK

Timp. *ff*

Perc. 1 Wh. Tri.

Perc. 2 C. Cym. *f*

Perc. 3 B. D. *ff*

296

LL MM

Picc.

Fl. 1, 2

Ob. 1, 2

E♭Cl.

Cl. 1, 2

Cl. 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Euph.

Tba.

LL MM

Tri.
Wh.

C. Cym.

B. D.

mp *f*

ff

PP Piu Mosso
(♩ = ca. 168)

5/4

4/4

322

Picc. *f* *ff*

Fl.1.2 *f* *ff*

Ob.1.2 *f* *ff*

E♭Cl. *f* *ff*

Cl.1.2 *f* *ff*

Cl.3 *f* *ff*

B.Cl. *tr*

A.Sax.1.2 *f* *ff*

T.Sax. *mf* *ff*

Bar.Sax. *mf* *ff*

Bsn.1.2 *tr*

Piu Mosso
(♩ = ca. 168)

5/4

4/4

Hn.1.2 *mf* *f*

Hn.3.4 *mf* *f*

Tpt.1.2

Tpt.3

Tbn.1.2

B.Tbn.

Euph.

Tba.

PP Piu Mosso
(♩ = ca. 168)

5/4

4/4

Timp. *ff*

Perc.1

Perc.2 H.L.D. *ff*

Perc.3 L.L.D. *ff*

326 $\frac{4}{4}$

Picc. $\frac{4}{4}$

Fl. 1.2 a2

Ob. 1.2 a2

E♭Cl.

Cl. 1.2

Cl. 3

B. Cl.

A. Sax. 1.2 a2

T. Sax.

Bar. Sax.

Bsn. 1.2

Hn. 1.2 $\frac{4}{4}$ a2

Hn. 3.4

Tpt. 1.2

Tpt. 3

Tbn. 1.2 a2

B. Tbn.

Euph.

Tba.

Timp. $\frac{4}{4}$

Perc. 1 Glock. R *ff*

Perc. 2 H.L.D.

Perc. 3 L.L.D.

329 **QQ**

Picc. *mp* *fff* all freeze till sound dies

Fl. 1,2 *mp* *fff*

Ob. 1,2 *mp* *fff*

E♭Cl. *mp* *fff*

Cl. 1,2 *mp* *fff*

Cl. 3 *mp* *fff*

B. Cl. *mp* *fff*

A. Sax. 1,2 *mp* *fff*

T. Sax. *mp* *fff*

Bar. Sax. *mp* *fff*

Bsn. 1,2 *a2 mp* *fff* all freeze till sound dies

Hn. 1,2 *p* *ff*

Hn. 3,4 *p* *ff*

Tpt. 1,2 *p* *ff*

Tpt. 3 *p* *ff*

Tbn. 1,2 *p* *ff*

B. Tbn. *p* *ff*

Euph. *ff*

Tba. *ff* all freeze till sound dies

QQ

Timp. *ff*

Perc. 1 Glock. S.Cym. *mp* *ff* l.v.

Perc. 2 T.D. (or inverted biscuit tin on S.D., snares off) *mp* *ff*

Perc. 3 L.L.D. B.D. Tam. *ff* l.v.