

**SCORE** (4 percussion version)

# Tide and Time

**For Brass Band**



**Liz Lane**



## Programme notes

*Tide and Time* is inspired and influenced by a five generation family timeline of professional and amateur artists, and in particular their work associated with water - sea, canal and river. The three continuous movements and a coda respectively represent the artistic work of my Great-Grandfather, Grandfather, parents and mother's cousin, my cousins and their children. The ebb and flow of motto themes introduced early on become interlinked, entwined, developed and revisited throughout.

My Great-Grandfather, Horace Wooller, was a professional artist; the first movement reflects on three dates from his career and aligns these with influences and quotes from brass band test pieces of the same years. In particular, the opening features his seascape painting of 1926 and includes a background quote from Keighley's *A Midsummer Night's Dream* (Foden's, British Open). In the 1930s he taught at Goldsmiths' College and also published a book on fabric printing (recently republished); here the music features an octet taken from the full band in the key of Ab, referencing Bliss *Kenilworth* (Foden's, National Championships of Great Britain, Crystal Palace), a composer whom I admire and had the honour of briefly meeting. My Great-Grandfather also followed Rosicrucianism, as did my Grandfather, who gave me one of his father's 'Rosicrucian' paintings; this aspect is heard in a reflective and lyrical section which precedes the second movement.

My Grandfather, Gerard Horace Wooller, was a commercial artist who set up his own business creating advertisements for radio and TV companies, including the National Radio Show, Earls Court. He worked using the medium of poster paints sealed with amyl acetate spray. Deadlines often took him late into the night when he would relax by listening to the music of Rachmaninov; the second movement of *Tide and Time* is a tribute to him. The way in which themes are passed around, followed by a countermelody and the full band, are stylistically influenced by Bailey (arranged Wright) *Diadem of Gold* (Foden's, National Championships of Great Britain, 1953).

My Grandfather introduced me to Rachmaninov's *Symphony No. 2* in E minor, Op. 27 and the third movement takes influences from the symphony's final movement, such as the use of triplets, bell-like figurations towards the end (tubular bells), re-use of thematic material from the slow movement and richly orchestrated themes, and is broadly based on the structure. An exposed held soprano cornet note references a similar occurrence in both the Rachmaninov and also the end of the slow movement of Howells' *Pageantry* (Foden's, National Championships of Great Britain, 1937). The lively juxtaposition of new and revisited themes portray the third, fourth (and fifth) generations of family artists, including illustrations and miniature landscapes, and in particular the work of my father, Bernard Lane. The Coda again draws on the Rachmaninov style and structure, picking up the pace with an imaginary look into the future.

Research into Rosicrucianism revealed the importance of the number 3, and many of *Tide and Time's* motifs can be found grouped in this way. Referenced throughout is one of the few surviving pieces of my Grandfather's work, an illustration specially created for me of a Rosicrucian reflection on music by my Great-Grandfather.

Liz Lane, 2018. [www.lizlane.co.uk](http://www.lizlane.co.uk)

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Front cover picture: fragment of an untitled 'Rosicrucian' oil painting by H. Wooller, 1939

## INSTRUMENTATION:

E♭ Soprano Cornet

B♭ Solo Cornets

B♭ Repiano Cornet

B♭ Cornet 2

B♭ Cornet 3

B♭ Flugelhorn

E♭ Solo Tenor Horn

E♭ Tenor Horn 1

E♭ Tenor Horn 2

B♭ Baritone 1

B♭ Baritone 2

Trombone 1

Trombone 2

Bass Trombone

B♭ Euphonium

E♭ Bass

B♭ Bass

Timpani

Percussion 1: *Timpani*

Percussion 2: *Medium Suspended Cymbal, Glockenspiel, Bass Drum, Large Triangle, Cabasa*

Percussion 3: *Vibraphone, Tam-tam, Marimba (or Xylophone), Tambourine, Tubular Bells, Xylophone*

Percussion 4: *Medium Triangle, Cymbals, Large Suspended Cymbal, Snare Drum and Tom-toms, Shaker, Wind Chimes*

Duration: 12:30 minutes

Score is transposed

*Tide and Time* was first performed by Foden's Band, conductor Michael Fowles,  
Royal Northern College of Music Brass Band Festival, 26 January 2018.

To Ian  
Tide and Time

Liz Lane

Movement 1: Moderato ♩=120

Soprano Cornet in Eb

Solo Cornets  
1. solo  
*p*

Repiano Cornet in Bb

Cornet 2 in Bb

Cornet 3 in Bb

Flugelhorn  
Quote from: Keighley 'A Midsummers Night's Dream' [Foden's, British Open, 1926]  
con sord, sotto voce - from another time  
*pp* *p*

Solo Tenor Horn

Tenor Horn 1

Tenor Horn 2

Baritone 1

Baritone 2

Trombone 1

Trombone 2

Bass Trombone

Euphonium  
con sord  
*pp*

Bass in Eb  
con sord  
1. only  
*pp*

Bass in Bb  
*pp*

Timpani  
*pp*

Medium Suspended Cymbal  
*pp* 3

Vibraphone  
*pp*

Medium Triangle  
*pp*

6

Sop. Cnt.

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug.

S. T. Hn.

T. Hn. 1

T. Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

2. 3. 4. con sord  
*pp*

con sord  
*pp*

con sord  
*pp*

con sord  
*pp*

*pp*

(Sus Cym)

(Vibes)

(Tri)

3

3

3

13 **A**

Sop. Cnt. *p* (triplets)

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug. *pp* *p* *pp*

S. T. Hn. solo *p* (triplets)

T. Hn. 1 *pp*

T. Hn. 2 *pp*

Bar. 1 *p* (triplets)

Bar. 2

Tbn. 1 con sord *pp*

Tbn. 2 con sord *pp*

B. Tbn. con sord *pp*

Euph. *(pp)*

E♭ Bass *(pp)*

B♭ Bass

Perc. 1

Perc. 2 (Sus Cym) 3

Perc. 3 (Vibes)

Perc. 4 (Tri)

20

Sop. Cnt. *mp* *p* *mf* 5

S. Cor.

Rep. Cor. *pp* *mp* senza sord

Cor. 2 *mp* senza sord

Cor. 3 *mp* senza sord

Flug. *pp* *mf* 5 senza sord (ord.)

S. T. Hn. *p* *mp* 5

T. Hn. 1 *mp*

T. Hn. 2 *mp*

Bar. 1 *p* *mp* *mf* 5

Bar. 2 *p* *mp*

Tbn. 1 *mp* senza sord

Tbn. 2 *mp* senza sord

B. Tbn. *mp* senza sord

Euph. *p* *mp* senza sord

E♭ Bass *mp* a2 senza sord

B♭ Bass *mp*

Perc. 1 *tr*

Perc. 2 (Sus Cym) rutes 3

Perc. 3 (Vibes)

Perc. 4 (Tri)



**B**

26

Sop. Cnt. *f* *mf* *mf*

S. Cor. *f* *mf* senza sord

Rep. Cor. *mf*

Cor. 2 *mf*

Cor. 3 *mf*

Flug. *f* *mf*

S. T. Hn. *f* *mf* *mp*

T. Hn. 1 *mf* *mp*

T. Hn. 2 *mf* *mp*

Bar. 1 *f* *mf* *f*

Bar. 2 *f* *mp* *mf* *f*

Tbn. 1 *mf* *f* *mf*

Tbn. 2 *mf* *f* *mf*

B. Tbn. *mf* *f* *mf*

Euph. *f*

E♭ Bass *mf*

B♭ Bass *mf*

Perc. 1 *f* (Sus Cym) *f*

Perc. 2 *f* soft sticks *mf* *f*

Perc. 3 (Vibes) *f*

Perc. 4 Cymbals *f*

34 **C** **D**

Sop. Cnt. *mp* *mp*

S. Cor. *mp* 1.

Rep. Cor. *mp*

Cor. 2 *mp* *p*

Cor. 3 *mp* *p*

Flug. *mp* *p*

S. T. Hn. *p* *mp* *p*

T. Hn. 1 *p* *mp* *p* (*p*)

T. Hn. 2 *p* *mp* *p* *pp*

Bar. 1 *mp* *p* (*p*) *pp*

Bar. 2 *mp* *p* (*p*)

Tbn. 1 *mp* *p*

Tbn. 2 *mp* *p*

B. Tbn. *mp* *p* *mp*

Euph. *mp* 1. only

E♭ Bass *mp* 1. only *p*

B♭ Bass *mp* *p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

44

**E**

Sop. Cnt. *mp* *mf*

S. Cor. 2 or 3 players *mp* *mf* *mp* *mf*

Rep. Cor. *(mp)* *mp* *mf* *mp*

Cor. 2 *mf* *mp*

Cor. 3 *mf* *mp*

Flug. *mp*

S. T. Hn. *mf*

T. Hn. 1 *mp*

T. Hn. 2 *mp*

Bar. 1 *mf* *mp*

Bar. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Euph. *a2* *mp*

E♭ Bass *mp*

B♭ Bass *mp*

Perc. 1

Perc. 2 (Sus Cym) hard sticks *mp*

Perc. 3 (Vibes) *mp*  
3 3 3 3 3 3 3 3 3 3 3 3

Perc. 4

52

Sop. Cnt. *mf*

S. Cor. *mp* *mf* *mf* *mp*

Rep. Cor. *mf* *mp*

Cor. 2

Cor. 3

Flug.

S. T. Hn. *p*

T. Hn. 1 *p*

T. Hn. 2 *p*

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *p*

Eb Bass *p*

Bb Bass *p*

Perc. 1 (Sus Cym)

Perc. 2

Perc. 3 (Vibes) *p*

Perc. 4

59 **F** lightly

Sop. Cnt.

S. Cor. (match Flugel) 1. 3 (mp)

Rep. Cor. (match Solo Cornet) 3 (mp)

Cor. 2 p

Cor. 3 p

Flug. p < mp (match Euph) 3 3

S. T. Hn. mp

T. Hn. 1 mp

T. Hn. 2 mp

Bar. 1 (match Rep) 3 3 (match Euph) 3 3

Bar. 2

Tbn. 1 mp

Tbn. 2 mp

B. Tbn. p mp

Euph. (match Bari 1) 1. 3 3 (mp) 3 3 3

Eb Bass

Bb Bass mp

Perc. 1

Perc. 2

Perc. 3 (Vibes)

Perc. 4

66 rit. . . . .

**Instrumentation:** Sop. Cnt., S. Cor., Rep. Cor., Cor. 2, Cor. 3, Flug., S. T. Hn., T. Hn. 1, T. Hn. 2, Bar. 1, Bar. 2, Tbn. 1, Tbn. 2, B. Tbn., Euph., Eb Bass, Bb Bass, Perc. 1, Perc. 2, Perc. 3, Perc. 4.

**Key Features:**

- 66**: Measure number at the start of the page.
- rit.**: Ritardando marking at the top right.
- Dynamic Markings:** *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano).
- Triplets:** Indicated by a '3' over a group of notes.
- Accents:** Indicated by a '3' over a note.
- Phrasing:** Slurs and breath marks are used throughout.
- Bar. 2:** Features a 'solo' marking.
- Euph.:** Includes an 'a2' marking.
- Bb Bass:** Features a '1.' marking.

73 **G** Slower, with poise and a little rubato ♩=90

**Instrumentation and Dynamics:**

- Sop. Cnt.:** *mp*, *p*, *mp*
- S. Cor.:** (1.) *mp*, *p*, *mp*
- Rep. Cor.:** *mp*
- Cor. 2:** -
- Cor. 3:** -
- Flug.:** *mp*, *p*, *mp*, solo
- S. T. Hn.:** *mp*, *p*, *mp*, *p*, *mp*
- T. Hn. 1:** *mp*
- T. Hn. 2:** -
- Bar. 1:** *mp*, *p*, *mp*, *p*, *mp*, *p*, *mp*
- Bar. 2:** -
- Tbn. 1:** *mp*, *p*, *mp*, *p*, *mp*, *p*, *mp*
- Tbn. 2:** -
- B. Tbn.:** -
- Euph.:** (1.) *mp*, *p*, *mp*, *p*
- Eb Bass:** (1.) *mp*, *p*, *mp*
- Bb Bass:** *mp*
- Perc. 1-4:** -

82 **H**

Sop. Cnt. *mf* *mp* *mp* *mf*

S. Cor. *mf* *mp* *mp* all con sord - cup mute

Rep. Cor. *(mp)* *mf* *mp*

Cor. 2 *mf* *mp* 1. only

Cor. 3 *mf* *mp* 1. only

Flug. *mf*

S. T. Hn. *mf* *mp* *mf* *mp*

T. Hn. 1 *mf* *mp* *mf* *mp* *mf*

T. Hn. 2 *mf* *mp* *mf* *mp* *mf*

Bar. 1 *p* *mf* *mp* *mf* *mp*

Bar. 2 *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Tbn. 1 *p* con sord - cup mute *(p)* *mp* *p*

Tbn. 2 con sord - cup mute *p* *mp* *p*

B. Tbn. con sord - cup mute *pp* *p*

Euph. *p* *mf* *mp* *mf* *mp* 1.

Eb Bass *p* 2. 1. solo *mp*

Bb Bass 1. only *p* *mp*

Perc. 1 *mp*

Perc. 2

Perc. 3

Perc. 4



89 **I** A touch slower, reflective ♩ = 84 rit. . . . .

Sop. Cnt. \_\_\_\_\_

S. Cor. \_\_\_\_\_

Rep. Cor. \_\_\_\_\_  
con sord - cup mute  
*pp* \_\_\_\_\_ *mp* \_\_\_\_\_

Cor. 2 \_\_\_\_\_

Cor. 3 \_\_\_\_\_

Flug. *p* **solo** \_\_\_\_\_

S. T. Hn. \_\_\_\_\_ *mp* \_\_\_\_\_

T. Hn. 1 \_\_\_\_\_ *mp* \_\_\_\_\_

T. Hn. 2 \_\_\_\_\_ *mp* \_\_\_\_\_

Bar. 1 \_\_\_\_\_

Bar. 2 \_\_\_\_\_

Tbn. 1 \_\_\_\_\_ *pp* \_\_\_\_\_

Tbn. 2 \_\_\_\_\_ *pp* \_\_\_\_\_

B. Tbn. \_\_\_\_\_ *pp* \_\_\_\_\_

Euph. \_\_\_\_\_ 2. \_\_\_\_\_

E♭ Bass \_\_\_\_\_ (stagger breathing if necessary) \_\_\_\_\_ *pp* \_\_\_\_\_ *p* \_\_\_\_\_ *pp* \_\_\_\_\_

B♭ Bass \_\_\_\_\_ (stagger breathing if necessary) \_\_\_\_\_ *pp* \_\_\_\_\_ a2 \_\_\_\_\_

Perc. 1 \_\_\_\_\_ *pp* \_\_\_\_\_

Perc. 2 \_\_\_\_\_ Glockenspiel \_\_\_\_\_ *pp* \_\_\_\_\_

Perc. 3 (Vibes) \_\_\_\_\_ *pp* \_\_\_\_\_

Perc. 4 (Cymbals) \_\_\_\_\_ *pp* \_\_\_\_\_

99 **A tempo** ♩ = 84 **poco rit.** **J** **Movement 2: A tempo, waltz-like, with expression** ♩ = 80

Sop. Cnt. *pp*

S. Cor. *mp* 1. solo senza sord

Rep. Cor. *pp* *p*

Cor. 2 *pp* a2 con sord - cup mute *p*

Cor. 3 *pp* a2 con sord - cup mute *p*

Flug. *pp* *p*

S. T. Hn. *p* *mp* *p* *p*

T. Hn. 1 *p* *mp* *p*

T. Hn. 2 *p* *mp* *p*

Bar. 1 *p*

Bar. 2 *p*

Tbn. 1 *pp* *p*

Tbn. 2

B. Tbn.

Euph. *p* 1.

E♭ Bass *pp* a2 *mp* *p*

B♭ Bass *pp* *p* *pp* *p*

Perc. 1

Perc. 2 (Glock) *p*

Perc. 3 Tam Tam *p* Vibraphone *pp*

Perc. 4 Large Suspended Cymbal *pp*

109

**K** solo

Sop. Cnt. *mp*

S. Cor. *mp* (1.) *p* *mp*

Rep. Cor. *(p)* *mp* *p*

Cor. 2

Cor. 3

Flug. *pp* *p*

S. T. Hn. solo *mp* *p*

T. Hn. 1 solo *p* *mp* *p*

T. Hn. 2 solo *mp* *p*

Bar. 1 *mp* *p*

Bar. 2 *mp* *p*

Tbn. 1 *pp* *p*

Tbn. 2 *pp* *p*

B. Tbn. *pp* *p*

Euph.

E♭ Bass

B♭ Bass *(p)*

Perc. 1 *pp*

Perc. 2 Suspended Cymbal - brushes *pp*

Perc. 3 (Vibes)

Perc. 4

121

Sop. Cnt. *mp*

S. Cor. *p* 2 or 3 players (senza sord)

Rep. Cor.

Cor. 2

Cor. 3

Flug. *p*

S. T. Hn. *mp* solo

T. Hn. 1

T. Hn. 2

Bar. 1

Bar. 2

Tbn. 1 *pp* *p*

Tbn. 2 *pp* *p*

B. Tbn. *pp* *p*

Euph. *mp* 1. solo

Eb Bass *p*

Bb Bass

Perc. 1

Perc. 2 Bass Drum *pp* *p*

Perc. 3 (Vibes) *p*

Perc. 4

**L**

130

Sop. Cnt. *p* *mp* *p* *mp* *mf* **M**

S. Cor. *mp* *p* *mp* *mf* *mp* *mf* all (senza sord)

Rep. Cor. *mp* senza sord *mf*

Cor. 2 *mp* 1. only, solo senza sord *(mp)* a2 (senza sord)

Cor. 3 *mp* 1. only, solo senza sord *(mp)* a2 (senza sord)

Flug. *mp* *mp*

S. T. Hn. *mp* *mf* *mp*

T. Hn. 1

T. Hn. 2 *(p)*

Bar. 1 *mp* *p* solo *(p)*

Bar. 2 *mp* *p* *mp*

Tbn. 1 *mp* *p* senza sord

Tbn. 2 *mp* *p* senza sord

B. Tbn. *p* senza sord

Euph. *mp* *mf* solo *mp*

E♭ Bass *mp* *p* 2. solo *(p)* *mp* *p* 2.

B♭ Bass *p*

Perc. 1

Perc. 4 (Sus Cym) *(pp)*

Perc. 3 (Vibes) *mp* 3 3 3

Perc. 4 Triangle *p*

141

Sop. Cnt. *mp*

S. Cor. *mp*

Rep. Cor. *mp*

Cor. 2 *mf* *mp*

Cor. 3 *mf* *mp*

Flug. *mp* *mf*

S. T. Hn. *mp*

T. Hn. 1 *mp*

T. Hn. 2

Bar. 1 *mp* *p* *mp*

Bar. 2 *mf* *p* *mp*

Tbn. 1 *p* *mp* *p* *mp*

Tbn. 2 *p* *mp* *p* *mp* *p* *mp*

B. Tbn. *p* *mp* *(mp)*

Euph. *p* (solo) *mp*

Eb Bass

Bb Bass *mp*

Perc. 1 *p*

Perc. 2 (Sus Cym) soft sticks *p*

Perc. 3 (Vibes) *mp*

Perc. 4 (Tri) *(p)*

149

Sop. Cnt. *mf* *p* *mf* *mp*<sup>3</sup> *3* *3*

S. Cor. *mf* *mp* *mf* *mp* *mf*

Rep. Cor. *mf* *mp* *mf*

Cor. 2 *mf* *p* *mp* *mf*

Cor. 3 *mf* *p* *mf*

Flug. *mp* *mf*

S. T. Hn. *mf* *p* *mp* *mf*

T. Hn. 1 *mp* *mf* *mp*

T. Hn. 2 *mp*

Bar. 1 *mf* *p* *mf*

Bar. 2 *mf* *p* *mp*

Tbn. 1 *mp* solo *mp*

Tbn. 2 *p* *p* *mp*

B. Tbn. *p* *mf* *mp*

Euph. *p* *mf*

E♭ Bass *mf* *(mf)*

B♭ Bass *(mp)* *mf*

Perc. 1 *mp* *3* *3* *3*

Perc. 2

Perc. 3

Perc. 4 Cymbals *mp*

N

156

Sop. Cnt. *mf* *mp* *f*

S. Cor. *mp* *mf* *f* *mp*

Rep. Cor. *mp* *f* *mp*

Cor. 2 *mp* *f* *mp*

Cor. 3 *f* *mp* *p* *mp*

Flug. *mp* *f* *mp*

S. T. Hn. *mp* *f* *mp*

T. Hn. 1 *mf* *mp*

T. Hn. 2 *mp* *mf* *mp*

Bar. 1 *f* *mp* *solo*

Bar. 2 *f* *mp* *p*

Tbn. 1 *mf* *f* *mp* *p*

Tbn. 2 *mf* *f* *mp* *p*

B. Tbn. *mf* *mp* *p*

Euph. *f* *mf* *mp*

E♭ Bass *f* *mp*

B♭ Bass *mp*

Perc. 1 *mf* *p* *pp*

Perc. 2 (Sus Cym) *mp* *mf* *mp* *p*

Perc. 3

Perc. 4

Bass Drum (same sticks)



164

Sop. Cnt.

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug.

S. T. Hn.

T. Hn. 1

T. Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

**Marimba**  
Omit if no Marimba

170 **poco rit.** **O** **Movement 3: Fast**  $\text{♩} = 160$

Sop. Cnt. *p*

S. Cor. 2 or 3 players *mp* *mf* (match sop.) all *mp*

Rep. Cor. *p* *mp* *p*

Cor. 2 *mp* *p*

Cor. 3 *p*

Flug. *mp*

S. T. Hn. *mp* *mf* *mp* (match cornets) *(mp)* *3*

T. Hn. 1 *mp* *mf* *mp* (match cornets) *(mp)* *3*

T. Hn. 2 *mp* *mf* *mp* *mf* (match cornets) *mp* *3*

Bar. 1 *mp* *mf*

Bar. 2 *mp* *mf* *mp*

Tbn. 1 *mf* *solì cantabile*

Tbn. 2 *mp* *mf* *solì cantabile*

B. Tbn. *mp* *mf* *solì cantabile*

Euph. *mf* *mp* *mf* *mp*

E♭ Bass

B♭ Bass

Perc. 1 *mf* *mp*

Perc. 2 (BD) usual sticks *mf*

Perc. 3 (Mar) *mp* *mf*

Perc. 4

Based on quote from: Keighley 'A Midsummers Night's Dream' (Foden's, British Open, 1926)

177

Sop. Cnt. **P**

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug.

S. T. Hn.

T. Hn. 1

T. Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1 (no roll)

Perc. 2

Perc. 3

Perc. 4

184 **Q**

**Sop. Cnt.** *mf*

**S. Cor.** *mf*

**Rep. Cor.** *p* *mf* *mp* *mf*

**Cor. 2** *p* *mf* *mp* *mf* *mp* *mf*

**Cor. 3** *p* *mp* *mf* *mp* *mf* *mp* *mf*

**Flug.** *mf* *mp* *mf* *mp* *mf*

**S. T. Hn.** *mf*

**T. Hn. 1** *mf*

**T. Hn. 2** *mf*

**Bar. 1** *mf* *mp*

**Bar. 2** *mf* *mp*

**Tbn. 1** *mp* *mf* *mp*

**Tbn. 2** *mp* *mf* *mp*

**B. Tbn.** *mp* *mf* *mp*

**Euph.** *mf* *mp*

**Eb Bass** *mf*

**Bb Bass** *mf*

**Perc. 1** *mp*

**Perc. 2**

**Perc. 3** **Tambourine** *mp* *mf* *p* *mp* *p*

**Perc. 4** **Snare Drum and Tom-toms - brushes** *mp* *mf*

**R** lightly

191

Sop. Cnt. *mp* *p*

S. Cor. *mp* *p* 3 1.

Rep. Cor. *mp*

Cor. 2 *mp*

Cor. 3 *mp*

Flug. *pp*

S. T. Hn. *pp* 3

T. Hn. 1 *pp* 3

T. Hn. 2 *pp* 3

Bar. 1 *pp*

Bar. 2 *pp*

Tbn. 1 *pp*

Tbn. 2

B. Tbn.

Euph. *(mp)* a2 soli

Eb Bass *p* 3

Bb Bass *p* 3

Perc. 1 *pp*

Perc. 2 Glockenspiel *pp*

Perc. 3

Perc. 4 Shaker - tap lightly with finger *pp*

197

**Instrumentation:** Sop. Cnt., S. Cor., Rep. Cor., Cor. 2, Cor. 3, Flug., S. T. Hn., T. Hn. 1, T. Hn. 2, Bar. 1, Bar. 2, Tbn. 1, Tbn. 2, B. Tbn., Euph., Eb Bass, Bb Bass, Perc. 1, Perc. 2, Perc. 3, Perc. 4.

**Key Performance Indicators:**

- S. Cor.:** *p* (2 players)
- Rep. Cor.:** *pp*, *p*, *pp*, *p*
- Flug.:** *p < mp*, *p*
- S. T. Hn.:** *p*
- T. Hn. 1:** *p <*
- T. Hn. 2:** *p*
- Bar. 1:** *mp*
- Bar. 2:** *p*
- Euph.:** *mf*, *p*
- Eb Bass:** *mp*
- Bb Bass:** *mp*
- Perc. 1:** *p*
- Perc. 2:** *p*
- Perc. 4:** *p* 3, 3, 3 (Snare Drum and Tom-toms (brushes))

204 S in the distance

**Instrumentation and Dynamics:**

- Sop. Cnt.:** *p* (measures 205-206), *pp* (measures 206-207)
- S. Cor.:** *mp* → *p* (measures 204-205), *pp* (measures 206-207)
- Rep. Cor.:** *mp* (measures 204-205), *p* (measures 205-206), *pp* (measures 206-207)
- Cor. 2:** *mp* → *p* (measures 204-205), *pp* (measures 206-207)
- Cor. 3:** *mp* → *p* (measures 204-205), *pp* (measures 206-207)
- Flug.:** *mp* (measures 204-205), *p* (measures 205-206), *pp* (measures 206-207)
- S. T. Hn.:** *mp* (measures 204-205), *p* (measures 205-206), *pp* (measures 206-207)
- T. Hn. 1:** *mp* → *p* (measures 204-205), *pp* (measures 206-207)
- T. Hn. 2:** *mp* (measures 204-205), *pp* (measures 206-207)
- Bar. 1:** *p* (measures 204-205), *pp* (measures 205-206), *p* (measures 206-207)
- Bar. 2:** *mp* (measures 204-205), *pp* (measures 205-206), *p* (measures 206-207)
- Tbn. 1:** *p* (measures 204-205), *mp* → *p* (measures 205-206), *p* (measures 206-207, *solo*)
- Tbn. 2:** *p* (measures 204-205), *mp* (measures 205-206), *pp* (measures 206-207)
- B. Tbn.:** *pp* (measures 204-205), *p* (measures 206-207)
- Euph.:** *mp* (measures 204-205), *pp* (measures 205-206), *p* (measures 206-207)
- Eb Bass:** *pp* (measures 204-205), *p* (measures 206-207, *soli*)
- Bb Bass:** *(mp)* (measures 206-207, *soli*)
- Perc. 1:** *gliss.* (measure 205)
- Perc. 2:** *pp* (measures 204-205)
- Perc. 3:** (measures 204-207)
- Perc. 4:** (SD and Toms), *pp* (measures 206-207)

210

Sop. Cnt.

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug.

S. T. Hn.

T. Hn. 1

T. Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4 (SD and Toms)

The musical score for page 28, measures 210-214, is arranged as follows:

- Sop. Cnt.:** Rests throughout.
- S. Cor.:** Rests throughout.
- Rep. Cor.:** Rests throughout.
- Cor. 2:** Rests throughout.
- Cor. 3:** Rests throughout.
- Flug.:** Rests throughout.
- S. T. Hn.:** Rests throughout.
- T. Hn. 1:** Sustained notes with slurs and ties.
- T. Hn. 2:** Sustained notes with slurs and ties.
- Bar. 1 & 2:** Active parts with triplet patterns and slurs.
- Tbn. 1:** Sustained notes with slurs.
- Tbn. 2 & B. Tbn.:** Rests throughout.
- Euph.:** Active part with triplet patterns and slurs.
- Eb Bass & Bb Bass:** Sustained notes with slurs.
- Perc. 1:** Rests, with a glissando note in measure 213.
- Perc. 2 & 3:** Rests throughout.
- Perc. 4 (SD and Toms):** Active part with triplet patterns.



T

215

Sop. Cnt.

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug. *solo* *p* *mp*

S. T. Hn.

T. Hn. 1

T. Hn. 2

Bar. 1 *pp* *p*

Bar. 2 *pp* *p*

Tbn. 1 *pp* *lightly*

Tbn. 2 *pp* *lightly*

B. Tbn. *pp* *lightly*

Euph. *(p)*

E♭ Bass *(p)*

B♭ Bass

Perc. 1 *(p)* *gliss.*

Perc. 2 *(Glock)* *pp*

Perc. 3 *pp* *Marimba (or Xylophone - soft sticks)*

Perc. 4 (SD and Toms) *pp*

**U** lyrical

221

Sop. Cnt. *p* *mp*

S. Cor. *pp* *p*

Rep. Cor. *p* *mp*

Cor. 2 *pp* *p* *(p)* *pp*

Cor. 3 *pp* *p* *pp* *pp*

Flug. *pp* *p* *(p)*

S. T. Hn. *pp* *mp* *p* *mp*

T. Hn. 1 *(pp)* *mp* *p* *mp*

T. Hn. 2 *pp* *mp* *p*

Bar. 1 *pp* *p* *mp*

Bar. 2 *pp* *p* *(p)* *mp*

Tbn. 1 *3* *3* *3* *3*

Tbn. 2 *3* *3* *3* *3*

B. Tbn. *3* *3* *3* *3*

Euph.

E♭ Bass

B♭ Bass

Perc. 1 *gliss* *mp*

Perc. 2 (Glock) *p* *mp*

Perc. 3 (Mar) *p* *mp*

Perc. 4 Wind Chimes *(mp)*

V joyful

229

**Sop. Cnt.** *mf* 3

**S. Cor.** 1. *p* *mf* all 3

**Rep. Cor.** *p* *mf*

**Cor. 2** *p* *mf* 3 3

**Cor. 3** *p* *mf* 3 3

**Flug.** *mp* *p*

**S. T. Hn.** *p* *mf* 3 3

**T. Hn. 1** *p* *mp* *mf* 3 3

**T. Hn. 2** *mp* *p* *mp* *mf* 3 3

**Bar. 1** *p* *mf* 3 3

**Bar. 2** *p* *mf* 3 3

**Tbn. 1** *p* *mf*

**Tbn. 2** *p* *mf*

**B. Tbn.** *mf*

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

**E♭ Bass** 2. *p* *mf*

**B♭ Bass** *mp* *mf*

**Perc. 1**

**Perc. 2** **Large Triangle** *p* **Cabasa** *mp*

**Perc. 3**

**Perc. 4** **Snare Drum and Tom-toms - rutes** *mp* 3 3 3 3 3 3

237

Sop. Cnt.

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug.

S. T. Hn.

T. Hn. 1

T. Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*mp*

(Cbsa)

(SD and Toms)

*(mf)*

243

Sop. Cnt. *mp* *mf* *mp* *mf* *mp*

S. Cor. *mp* *mf*

Rep. Cor.

Cor. 2

Cor. 3

Flug. *mp* *mf*

S. T. Hn. *mp* *mf* *mp*

T. Hn. 1 *mp* *mf* *mp*

T. Hn. 2 *mp* *mf* *mp*

Bar. 1

Bar. 2

Tbn. 1 *mp*

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Perc. 1

Perc. 2

Perc. 3 **Vibraphone** *mp* *mf* *mp* *mf* *mp* *mf*

Perc. 4 **Cymbals** *p*

250

Sop. Cnt. *mp* *mf*

S. Cor. *mp*

Rep. Cor. *mp*

Cor. 2 *mp*

Cor. 3 *mp*

Flug. *mp* *mf* *mp*

S. T. Hn. *mf* *mp* *mf* *mp* *mf*

T. Hn. 1 *mf* *mp* *mf* *mp* *mf*

T. Hn. 2 *mf* *mp* *mf* *mp* *mf*

Bar. 1 *mp* *mf* *mp* *mf*

Bar. 2 *mp* *mf* *mp* *mf*

Tbn. 1 *mf* *mp*

Tbn. 2 *mp* *mf* *mp*

B. Tbn. *mp* *mf* *mp*

Euph. *mf*

Eb Bass *mf* *mp*

Bb Bass

Perc. 1 *(mp)*

Perc. 2 Glockenspiel solo *mp*

Perc. 3 (Vibes) *mp*

Perc. 4 Suspended Cymbal - soft sticks *mp*

**W** Slower - but with momentum  $\text{♩} = 112$

256

**Sop. Cnt.** *f* *mf* *f*

**S. Cor.** *f* *mf* *f*

**Rep. Cor.** *mf* *f*

**Cor. 2** *mf* *mp* *mf*

**Cor. 3** *mf* *mp* *mf*

**Flug.** *f* *mp* *mf* *f*

**S. T. Hn.** *mf* *mp* *mp* *mf* *f*

**T. Hn. 1** *mp* *mp* *mf* *f*

**T. Hn. 2** *mp* *mp* *mf* *f*

**Bar. 1** *f* *mp*

**Bar. 2** *f* *mp*

**Tbn. 1** *f* *mp* *mf* *mp*

**Tbn. 2** *f* *mp* *mf* *mp*

**B. Tbn.** *f* *mp* *mf* *f* *mp*

**Euph.** *f* *mf* *f*

**E♭ Bass** *mf* *mp* *mf*

**B♭ Bass** *f* *mf* *mp*

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

**Perc. 2** (Glock) *f* *mp* *mf* *mp*

**Perc. 3**

**Perc. 4** (Sus Cym) *f* *mf*

**Triangle** *mf*

X

263

Sop. Cnt.

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug.

S. T. Hn.

T. Hn. 1

T. Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Musical score for Percussion section, measures 263-268. The score includes parts for Perc. 1, Perc. 2, Perc. 3, and Perc. 4. Perc. 1 plays a rhythmic pattern starting at measure 263, with dynamics *mf* and *mp*. Perc. 2 plays a rhythmic pattern starting at measure 265, with dynamics *mp* and *p*. Perc. 3 plays a rhythmic pattern starting at measure 263, with dynamics *mp* and *mf*. Perc. 4 plays a rhythmic pattern starting at measure 265, with dynamics *mp* and *p*. The score also includes parts for S. Cor., Rep. Cor., Cor. 2, Cor. 3, Flug., S. T. Hn., T. Hn. 1, T. Hn. 2, Bar. 1, Bar. 2, Tbn. 1, Tbn. 2, B. Tbn., Euph., Eb Bass, and Bb Bass. The score is marked with dynamics *mf*, *mp*, *p*, and *mf*. There are also markings for *Triangle* and *Suspended Cymbal - brushes*.



270 Y

**Instrumentation and Dynamics:**

- Sop. Cnt.:** *p* (triplets), *mf*, *mp*
- S. Cor.:** *p* (triplets), *mf*, *mp*
- Rep. Cor.:** *p* (triplets), *mf*, *p*, *pp*
- Cor. 2:** *p*, *mf*, *p*, *pp*
- Cor. 3:** *p*, *mf*, *p*, *pp*
- Flug.:** *p* (triplets), *pp*, *p*
- S. T. Hn.:** *p* (triplets), *pp*
- T. Hn. 1:** (rest)
- T. Hn. 2:** *p* (triplets)
- Bar. 1:** *p* (triplets), *pp*, *p*
- Bar. 2:** *p* (triplets)
- Tbn. 1:** *p* (triplets)
- Tbn. 2:** *p* (triplets)
- B. Tbn.:** (rest)
- Euph.:** *p* (triplets), *(p)*, *p*
- Eb Bass:** *p*
- Bb Bass:** (rest)
- Perc. 1:** *p*
- Perc. 2:** (Sus Cym), *(p)*
- Perc. 3:** (rest)
- Perc. 4:** Cymbals, *p*

**Z** Slower, broadly ♩=104

278

Sop. Cnt. *f*

S. Cor. *f* all

Rep. Cor. *mf* *f* *mf* *mp*

Cor. 2 *mp* *f* *mp* *mf* *mp*

Cor. 3 *mp* *f* *mp* *mf* *mp*

Flug. *mp* *f* *mf*

S. T. Hn. *f* Omit if preferred (doubled with horn 1 and 2)

T. Hn. 1 *f*

T. Hn. 2 *f*

Bar. 1 *mp* *mf*

Bar. 2 *mp* *mf*

Tbn. 1 *mf* *f* *mp*

Tbn. 2 *mp* *mf* *f* *mp*

B. Tbn. *mp* *mf* *f* *mp*

Euph. *mf* *mp*

Eb Bass *mf*

Bb Bass *(mp)* *mf* *mp* *mf*

Perc. 1 *mf*

Perc. 2 (Sus Cym) soft sticks *mp* *mf* hard sticks *mp* *mf*

Perc. 3

Perc. 4 Triangle *(mf)*

AA

286

Sop. Cnt. *mf* *ff*

S. Cor. *ff*

Rep. Cor. *mf* *f* *mf*

Cor. 2 *mf* *f* *mf*

Cor. 3 *mf* *f* *mf*

Flug. *f* *mf*

S. T. Hn. *ff*

T. Hn. 1 *ff*

T. Hn. 2 *ff*

Bar. 1 *f* *ff*

Bar. 2 *f* *ff*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *mf* *f*

Euph. *ff*

Eb Bass *f*

Bb Bass *f*

Perc. 1 *mp* *f*

Perc. 2 (Sus Cym) *mp* *f* *mf*

Perc. 3 (Vibes) *f*

Perc. 4 Snare Drum and Tom-toms *mp* *mf* *mp* *mf* *mp*

292 BB

**Instrumentation and Dynamics:**

- Sop. Cnt.:** *f* → *ff*
- S. Cor.:** *ff*
- Rep. Cor.:** *f*, *mf*, *mp*, *mf*
- Cor. 2:** *f*, *mf*, *mp*, *mf*
- Cor. 3:** *f*, *mf*, *mp*, *mf*
- Flug.:** *(mf)*, *f*
- S. T. Hn.:** *mf*, *f*, *mf*
- T. Hn. 1:** *mf*, *f*, *mf*
- T. Hn. 2:** *mf*, *f*, *mf*
- Bar. 1:** *mf*
- Bar. 2:** *mf*
- Tbn. 1:** *mf*
- Tbn. 2:** *mf*
- B. Tbn.:** *mf*
- Euph.:** *f*, *ff*
- Eb Bass:** *f*
- Bb Bass:** *f*
- Perc. 1:** *mf*, *f*
- Perc. 2 (Sus Cym):** *mf*
- Perc. 3 (Vibes):** *mf*
- Perc. 4 (SD and Toms):** *mf*
- Cymbals:** *f*

CC

298

Sop. Cnt.  
S. Cor.  
Rep. Cor.  
Cor. 2  
Cor. 3  
Flug.  
S. T. Hn.  
T. Hn. 1  
T. Hn. 2  
Bar. 1  
Bar. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Eb Bass  
Bb Bass  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

Bass Drum  
Tubular Bells  
Glockenspiel

mf, ff, p, mp, f, solo

306

Sop. Cnt. *mf* — *mp*

S. Cor. *(mf)* — *mp*

Rep. Cor. *(mf)* — *mp*

Cor. 2 *mf* — *mp*

Cor. 3 *mf* — *mp*

Flug. *mp* *mf* — *mp*

S. T. Hn. *mf* — *mp*

T. Hn. 1 *mf* — *mp*

T. Hn. 2 *mf* — *mp*

Bar. 1 *mf* — *mp* *mp*

Bar. 2 *mf* — *mp*

Tbn. 1 *mf* — *mp*

Tbn. 2 *mf* — *mp*

B. Tbn. *mf* — *mp* *mp*

Euph. *mf* — *mp* *mf* — *mp*

Eb Bass *mp* — *mf* *mp*

Bb Bass *mp* — *mf* — *mp*

Perc. 1 *mp* *mf* — *mp*

Perc. 2

Perc. 3 Tam-tam *mp* Tubular Bells (*mp*)

Perc. 4 (Cyms) *mp*

313 **DD** Coda: Fast  $\text{♩} = 80$

**Instrumentation and Dynamics:**

- Sop. Cnt.:** Rests throughout.
- S. Cor.:** *mf* triplets in measures 313-315.
- Rep. Cor.:** *mp* in measure 314, *mf* triplets in measures 316-317. Includes instruction: (match Bari 1).
- Cor. 2:** *(mp)* in measure 314, *mf* triplets in measures 316-317. Includes instruction: (match Bari 1).
- Cor. 3:** *(mp)* in measure 314, *mf* triplets in measures 316-317. Includes instruction: (match Bari 1).
- Flug.:** *mf* in measure 313, *mp* in measure 314, *mf* in measure 316.
- S. T. Hn.:** *mf* in measure 313, *mp* in measure 316.
- T. Hn. 1:** *mf* in measure 313, *mp* in measure 316.
- T. Hn. 2:** *mf* in measure 313, *mp* in measure 316.
- Bar. 1:** *mf* in measure 313, *(mf)* triplets in measures 316-317. Includes instruction: (match Solo Cors).
- Bar. 2:** *mf* in measure 313, *(mf)* triplets in measures 316-317. Includes instruction: (match Solo Cors).
- Tbn. 1:** *(mp)* in measure 314, *mf* in measure 316.
- Tbn. 2:** *(mp)* in measure 314, *mf* in measure 316.
- B. Tbn.:** *mf* in measure 313, *mp* in measure 314, *mf* in measure 316.
- Euph.:** *mf* in measure 316.
- Eb Bass:** *mf* in measure 313.
- Bb Bass:** *mf* in measure 313, *mp* in measure 314, *mf* in measure 316, *mp* in measure 317.
- Perc. 1:** *mf* in measure 313.
- Perc. 2:** (Glock) *mf* in measure 313.
- Perc. 3:** (Tub Bells) *mf* in measure 313.
- Perc. 4:** Rests throughout.

319 **EE**

**Instrumentation and Dynamics:**

- Sop. Cnt.:** *f* to *p*
- S. Cor.:** *(mf)* to *f* to *p*
- Rep. Cor.:** *f* to *mp* to *pp*
- Cor. 2:** *f* to *mp* to *pp*
- Cor. 3:** *f* to *mp* to *pp*
- Flug.:** *f* to *pp*
- S. T. Hn.:** *f* to *pp* to *p*
- T. Hn. 1:** *f* to *pp* to *p*
- T. Hn. 2:** *f* to *pp* to *p*
- Bar. 1:** *mp* to *pp*
- Bar. 2:** *mp* to *pp*
- Tbn. 1:** *f* to *p*
- Tbn. 2:** *f* to *p*
- B. Tbn.:** *f* to *p*
- Euph.:** *f* to *p* to *pp* to *p*
- Eb Bass:** *f* to *p* to *pp* to *p*
- Bb Bass:** *f* to *pp*
- Perc. 2:** (Glock) *pp*
- Perc. 3:** (Tub Bells)



325

Sop. Cnt. *mf*

S. Cor. *mp* *p*

Rep. Cor. *mp* *p*

Cor. 2 *mp*

Cor. 3 *mp*

Flug. *mp* *p* *mp*

S. T. Hn. *mp* *p* *pp*

T. Hn. 1 *mp* *p* *pp*

T. Hn. 2 *mp* *p* *pp*

Bar. 1 *mf*

Bar. 2 *mf*

Tbn. 1 *(p)*

Tbn. 2 *(p)*

B. Tbn. *(p)*

Euph. *(p)* *mf*

Eb Bass *mp* *p* *(p)* *mp* *mf*

Bb Bass *mp* *(p)* *mp*

Perc. 1

Perc. 2 (Glock) *mp* *p* *mp*

Perc. 3 *p* *pp*

Perc. 4 (Cyms) *p*

**FF**

331

Sop. Cnt. *f* *mf*

S. Cor. (1.) *mf* *mp* *mf* all

Rep. Cor. *f* *mf*

Cor. 2 *f* *mf*

Cor. 3 *f* *mf*

Flug. *f* *mf* *mp*

S. T. Hn. *mp* *mf*

T. Hn. 1 *mp* *mf*

T. Hn. 2 *mp* *mf*

Bar. 1 *f* *mf* *mp* *mf*

Bar. 2 *f* *mf* *mp* *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

B. Tbn. *f* *mf* (*mf*)

Euph. *f* *mp*

Eb Bass *mp*

Bb Bass *mp*

Perc. 1 *mp* *p* *mp* *mf*

Perc. 2 (Glock) *mf* *f*

Perc. 3 (Vibes) *f* *mp* *f*

Perc. 4 Xylophone *f*

339

Sop. Cnt. *f* *f* *mp*

S. Cor. *f* *mf* *f* *mp*

Rep. Cor. *f* *mf* *f* *mp*

Cor. 2 *mf* *f* *mf* *f* *mp*

Cor. 3 *mf* *f* *mf* *f* *mp*

Flug. *mf* *f* *mf* *f*

S. T. Hn. *f* *mp*

T. Hn. 1 *f* *mp*

T. Hn. 2 *f* *mp*

Bar. 1 *f*

Bar. 2 *f*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

B. Tbn. *f* *mf*

Euph. *f* *mf* *f*

E♭ Bass *f* *mf* *f*

B♭ Bass *f* *mf* *f*

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

Perc. 2 (Glock) *mf* *f* *mf* *mp*

Perc. 3 (Xylo) *mp* *mf*

Perc. 4

346 **GG**

Sop. Cnt. *mp*

S. Cor. *mp*

Rep. Cor. *mp*

Cor. 2 *mp*

Cor. 3 *mp*

Flug. *mp* *p* *mp*

S. T. Hn. *mf* *mp* *p* *mp*

T. Hn. 1 *mf* *mp* *p* *mp*

T. Hn. 2 *mf* *mp* *p* *mp*

Bar. 1 *mp*

Bar. 2

Tbn. 1 *p* *mp*

Tbn. 2 *p* *mp*

B. Tbn. *p* *mp*

Euph. *mf* *mp*

Eb Bass *p* *mp*

Bb Bass

Perc. 1

Perc. 2

Perc. 3 **Vibraphone** *mp*

Perc. 4 **Shaker - tap lightly with finger gently** *p* *pp*

354

Sop. Cnt. *mf* 5

S. Cor. *mp* *mf* *mp*

Rep. Cor. *(mp)* *mf* *mp*

Cor. 2 *(mp)* *mf* *mp*

Cor. 3 *(mp)* *mf* *mp*

Flug. *mf* 3 *mp*

S. T. Hn. *mf* 3 *mp* 5

T. Hn. 1 *mf* *mp*

T. Hn. 2 *mf* 3 *mp*

Bar. 1 *mf* 3 *mp* 5

Bar. 2 *mp*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf* 3

E♭ Bass *(mp)* *mf*

B♭ Bass *mp* *mp*

Perc. 1 *(mp)* 3 3 *mf*

Perc. 2 (Glock) *p* 3 3 *mp* 3 3 *mf*

Perc. 3 Tubular Bells *mf* 3 3 3

Perc. 4

**HH**  
359

Sop. Cnt. *f* *mf*

S. Cor. *mf* *f* *mf* *f*

Rep. Cor. *mf* *f* *mf*

Cor. 2 *mf* *f* *mf*

Cor. 3 *mf* *f* *mf*

Flug. *mf* *f* *mf*

S. T. Hn. *f* *mf* *f* *mf* *f*

T. Hn. 1 *mf* *f* *mf* *f*

T. Hn. 2 *mf* *f* *mf* *f*

Bar. 1 *f* *mf* *f* *mf* *f* *mf*

Bar. 2 *f* *mf* *f* *mf* *f* *mf*

Tbn. 1 *f* *mf* *f* *mf* *mf*

Tbn. 2 *f* *mf* *f* *mf* *mf*

B. Tbn. *f* *mf* *f* *mf* *mf*

Euph. *mf* *f*

Eb Bass *f* *mf* *f* *mf* *f*

Bb Bass *f* *mf* *f* *mf*

Perc. 1 *f* *mf*

Perc. 2 *f* *mf* **Suspended Cymbal - hard sticks**

Perc. 3 (Tub Bells) *f*

Perc. 4 **Snare Drum and Tom-toms** *mf*

366

Sop. Cnt. *f* *ff*

S. Cor. *ff*

Rep. Cor. *f* *ff*

Cor. 2 *f* *ff*

Cor. 3 *f* *ff*

Flug. *f* *ff*

S. T. Hn. *mf* *f* *ff*

T. Hn. 1 *mf* *f* *ff*

T. Hn. 2 *mf* *f* *ff*

Bar. 1 *f* *ff*

Bar. 2 *f* *ff*

Tbn. 1 *f* *mf* *f* *ff*

Tbn. 2 *f* *mf* *f* *ff*

B. Tbn. *f* *mf* *ff*

Euph. *f* *ff*

Eb Bass *f* *ff*

Bb Bass *f* *ff*

Perc. 1 *f* *ff* solo 3

Perc. 2 (Sus Cym) *f* Bass Drum *ff*

Perc. 3 (Tub Bells) *ff*

Perc. 4 (SD and Toms) *mp* *f* *ff*