

SCORE (3 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

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

Percussion 1: *Timpani, Wind Chimes, Large Triangle, Cymbals*

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

Percussion 3: *Vibraphone, Tam-tam, Marimba (or Xylophone), Snare Drum and Tom-toms, Shaker, Large Suspended Cymbal, Tubular Bells, Xylophone*

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

Percussion 1
Timpani
pp

Percussion 2
Medium Triangle
*pp*³

Percussion 3
Vibraphone
pp

This musical score page includes the following parts and markings:

- Sop. Cnt.**: Soprano vocal line, mostly silent.
- S. Cor.**: Trumpet 1, featuring a triplet of eighth notes and a dynamic marking of *pp*. Markings include "2. 3. 4. con sord" and "con sord".
- Rep. Cor.**: Trumpet 2, featuring a dynamic marking of *pp* and "con sord".
- Cor. 2**: Trumpet 3, featuring a dynamic marking of *pp* and "con sord".
- Cor. 3**: Trumpet 4, featuring a dynamic marking of *pp* and "con sord".
- Flug.**: Flute, featuring a dynamic marking of *pp*.
- S. T. Hn.**: Soprano Trombone, silent.
- T. Hn. 1**: Tenor Trombone 1, silent.
- T. Hn. 2**: Tenor Trombone 2, silent.
- Bar. 1**: Baritone 1, silent.
- Bar. 2**: Baritone 2, silent.
- Tbn. 1**: Trombone 1, silent.
- Tbn. 2**: Trombone 2, silent.
- B. Tbn.**: Bass Trombone, silent.
- Euph.**: Euphonium, silent.
- Eb Bass**: Eb Bass, silent.
- Bb Bass**: Bb Bass, silent.
- Perc. 1**: Percussion 1, featuring a rhythmic pattern.
- Perc. 2**: Percussion 2, featuring a triplet of eighth notes and a dynamic marking of *pp*. Markings include "(Tri)" and "Medium Suspended Cymbal - brushes".
- Perc. 3**: Percussion 3, featuring a rhythmic pattern and a dynamic marking of *pp*. Marking includes "(Vibes)".

13 **A**

Sop. Cnt. *p* 3

S. Cor.

Rep. Cor.

Cor. 2

Cor. 3

Flug. *pp* *p* *pp*

S. T. Hn. solo *p* 3 3

T. Hn. 1 *pp*

T. Hn. 2 *pp*

Bar. 1 *p* 3 3

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 Triangle 3 *(pp)* 3

Perc. 3 (Vibes)

20

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

S. Cor.

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

Cor. 2 senza sord *mp*

Cor. 3 senza sord *mp*

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

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 senza sord *mp*

Tbn. 2 senza sord *mp*

B. Tbn. senza sord *mp*

Euph. senza sord *p* *mp*

Eb Bass *mp* a2 senza sord

Bb Bass *mp*

Perc. 1 *tr*

Perc. 2 **Suspended Cymbal - rutes** 3

Perc. 3 (Vibes)

B

26

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

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

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*

Perc. 2 (Sus Cym) *f* *mf* *f* (soft sticks)

Perc. 3 (Vibes) *f*

34 **C** **D**

Sop. Cnt. *mp* *mp*

S. Cor. *mp* *mp*

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

44 E

Instrumentation and Dynamics:

- Sop. Cnt.:** *mp* (measures 44-45), *mf* (measures 46-47)
- S. Cor.:** *mp* (measures 44-45), *mf* (measure 46), *mp* (measure 47)
- Rep. Cor.:** *(mp)* (measures 44-45), *mp* (measures 46-47)
- Cor. 2:** *mf* (measures 46-47)
- Cor. 3:** *mf* (measures 46-47)
- Flug.:** *mp* (measures 46-47)
- S. T. Hn.:** *mf* (measures 46-47)
- T. Hn. 1:** *mp* (measures 46-47)
- T. Hn. 2:** *mp* (measures 46-47)
- Bar. 1:** *mf* (measures 46-47)
- Bar. 2:** *mp* (measures 46-47)
- Tbn. 1:** *mp* (measures 46-47)
- Tbn. 2:** *mp* (measures 46-47)
- B. Tbn.:** *mp* (measures 46-47)
- Euph.:** *mp* (measures 46-47)
- Eb Bass:** *mp* (measures 46-47)
- Bb Bass:** *mp* (measures 46-47)
- Perc. 2:** (Sus Cym) hard sticks, *mp* (measures 46-47)
- Perc. 3:** (Vibes), *mp* (measures 46-47)

Performance Notes:

- 2 or 3 players (S. Cor.)
- all (S. Cor.)
- a2 (Euph.)

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 *p*

(Vibes)

Perc. 3

59 **F** lightly

Sop. 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 (mp) (match Euph) 3

Bar. 2

Tbn. 1 mp

Tbn. 2 mp

B. Tbn. p mp

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

Eb Bass

Bb Bass mp

Perc. 1

Perc. 2

Perc. 3 (Vibes)

66 rit.

Instrumentation and Dynamics:

- Sop. Cnt.:** *p*
- S. Cor.:** Triplet, *mf*
- Rep. Cor.:** *mf*, *p*
- Cor. 2:** *mp*, *mf*
- Cor. 3:** *mp*, *mf*
- Flug.:** Triplet, *(mp) < mf*
- S. T. Hn.:** *mf* \rightarrow *p*, *mp*, *mf* \rightarrow *mp*
- T. Hn. 1:** *mf* \rightarrow *p*, *mp*, *mf* \rightarrow *mp*, *p*
- T. Hn. 2:** *mf* \rightarrow *p*, *mp*, *mf*
- Bar. 1:** Triplet, *p*, *mp*, *mf* \rightarrow *mp*, *p*
- Bar. 2:** *(mp)*, *p*, *mp*, *p* (solo)
- Tbn. 1:** *mf* \rightarrow *p*, *(p)*
- Tbn. 2:** *mf* \rightarrow *p*
- B. Tbn.:** *mf* \rightarrow *mp*
- Euph.:** Triplet, *a2*, Triplet, *mf*, *mp*, *p*
- Eb Bass:** *p*, *mp*, *p* (1.)
- Bb Bass:** *p*, *mp*, *p*
- Perc. 1, 2, 3:** (Empty staves)

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

Instrumentation and Dynamics:

- Sop. Cnt.:** *mp* (measures 73-74), *p* (measures 75-76), *mp* (measures 77-80)
- S. Cor.:** *mp* (measures 73-74), *p* (measures 75-76), *mp* (measures 77-80)
- Rep. Cor.:** *mp* (measures 73-74)
- Cor. 2:** (Measures 73-80)
- Cor. 3:** (Measures 73-80)
- Flug.:** *mp* (measures 73-74), *p* (measures 75-76), *mp* (measures 77-79), *solo* (measure 80)
- S. T. Hn.:** *mp* (measures 73-74), *p* (measures 75-76), *mp* (measures 77-78), *p* (measures 79-80), *mp* (measures 81-82)
- T. Hn. 1:** *mp* (measures 73-74)
- T. Hn. 2:** (Measures 73-80)
- Bar. 1:** *mp* (measures 73-74), *p* (measures 75-76), *mp* (measures 77-78), *p* (measures 79-80), *mp* (measures 81-82)
- Bar. 2:** (Measures 73-80)
- Tbn. 1:** *mp* (measures 73-74), *p* (measures 75-76), *mp* (measures 77-78), *p* (measures 79-80), *mp* (measures 81-82)
- Tbn. 2:** (Measures 73-80)
- B. Tbn.:** (Measures 73-80)
- Euph.:** *mp* (measures 73-74), *p* (measures 75-76), *mp* (measures 77-78), *p* (measures 79-80)
- E♭ Bass:** *mp* (measures 73-74), *p* (measures 75-76), *mp* (measures 77-80)
- B♭ Bass:** *mp* (measures 73-74)
- Perc. 1:** (Measures 73-80)
- Perc. 2:** (Measures 73-80)
- Perc. 3:** (Measures 73-80)

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 *mp*

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

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*

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

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 _____ **Cymbals** *pp* _____ **Glockenspiel** *(pp)* _____

Perc. 3 _____ **(Vibes)** *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 a2 con sord - cup mute *pp* *p*

Cor. 3 a2 con sord - cup mute *pp* *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. 1. *p* (*p*)

E♭ Bass a2 *pp* *mp* *p*

B♭ Bass (*pp*) *p* *pp* *p*

Perc. 1

Perc. 2 (Glock) *p*

Perc. 3 **Tam Tam** *p* **Vibraphone** *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)

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*

L

130

M

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

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) (*mp*)

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

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*

Eb Bass *mp* *p* 2. solo 3 *p* 3 *mp* *p* 2.

Bb Bass *p*

Perc. 1

Perc. 2 Suspended Cymbal - brushes (*pp*) Triangle *p*

Perc. 3 (Vibes) *mp*

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 *(Suspended Cymbal - soft sticks)* *p* *(Triangle)* *(p)*

Perc. 3 *(Vibes)* *mp*

149

Sop. Cnt. *mf* *p* *mf* *mp*³ *mf*

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*

Perc. 2 Cymbals *mp*

Perc. 3

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* *mp*

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

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

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

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

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

Eb Bass *f* *mp*

Bb Bass *mp*

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

Perc. 2 **Suspended Cymbal** *(mp)* *mf* **Bass Drum - same sticks** *mp* *p*

Perc. 3

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

(BD)

Marimba

Omit if no marimba

mf — *mp*

mf — *p*

p

mf

mf ³ — *mp* ³

mf ³ — *mp* ³

mf ³ — *mp* ³

mp ³ — *p* ³ — *mp* ³ — *mf* ³ — *mp* ³

mp ³ — *p* ³

mp — *mp* — *p*

mp — *p*

mp — *p* — *mp* — *mp* — *mp*

1. *(mp)* ³ — *p* ³

(mp) — *p*

mp — *p*

mp — *p*

3 — 3

(BD)

mp — *p*

Marimba

Omit if no marimba

mp — *p* — *mp* — *p*

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

Sop. Cnt. *p* *mp* *mp*

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

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

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

Bar. 1 *mp* *mf*

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

Tbn. 1 *mp* *mf* *mf* *solabile cantabile*

Tbn. 2 *mp* *mf* *mf* *solabile cantabile*

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

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

184 **Q**

Sop. Cnt. *mf* 3 3

S. Cor. *mf* 3 3 3 3 3 3 3 3

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

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

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

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

S. T. Hn. *mf* 3 3

T. Hn. 1 *mf* 3 3

T. Hn. 2 *mf* 3 3

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*

E♭ Bass *mf*

B♭ Bass *mf*

Perc. 1 *mp*

Perc. 2 **Tambourine** *mp* *mf* *p* *mp* *p*

Perc. 3 **Snare Drum and Tom-toms - brushes** *mp* *mf* 3 3

R lightly

191

Sop. Cnt. *mp* *p*

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

Rep. Cor. *mp*

Cor. 2 *mp*

Cor. 3 *mp*

Flug. *pp*

S. T. Hn. *pp*

T. Hn. 1 *pp*

T. Hn. 2 *pp*

Bar. 1 *pp*

Bar. 2 *pp*

Tbn. 1 *pp*

Tbn. 2

B. Tbn.

Euph. *(mp)* a2 soli

Eb Bass *p*

Bb Bass *p*

Perc. 1 *pp*

Perc. 2 Glockenspiel *pp*

Perc. 3 Shaker - tap lightly with finger *pp*

197

Sop. Sax. - - - - -

S. Cor. - - - - - *p* 2 players

Rep. Cor. - - - - - *pp* - - - - - *p* - - - - - *pp* - - - - - *p*

Cor. 2 - - - - - *p*

Cor. 3 - - - - - *p*

Flug. - - - - - *p* < *mp* - - - - - *p*

S. T. Hn. - - - - - *p*

T. Hn. 1 - - - - - *p*

T. Hn. 2 - - - - - *p*

Bar. 1 - - - - - *mp*

Bar. 2 - - - - - *p*

Tbn. 1 - - - - -

Tbn. 2 - - - - -

B. Tbn. - - - - -

Euph. - - - - - *mf* - - - - - *p*

E♭ Bass - - - - - *mp*

B♭ Bass - - - - - *mp*

Perc. 1 - - - - - *p*

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

Perc. 3 (Shaker) - - - - - Snare Drum and Tom-toms (brushes) *p* 3 3 3

204 **S** in the distance

Instrumentation and Dynamics:

- Sop. Cnt.:** *p* to *pp*
- S. Cor.:** *mp* to *p*
- Rep. Cor.:** *mp* to *pp*
- Cor. 2:** *mp* to *pp*
- Cor. 3:** *mp* to *pp*
- Flug.:** *mp* to *p*
- S. T. Hn.:** *mp* to *p*
- T. Hn. 1:** *mp* to *pp*
- T. Hn. 2:** *mp* to *pp*
- Bar. 1:** *p* to *pp* (triplets)
- Bar. 2:** *mp* to *pp* (triplets)
- Tbn. 1:** *p* to *pp* (solo *p*)
- Tbn. 2:** *p* to *pp*
- B. Tbn.:** *pp* to *p*
- Euph.:** *mp* to *pp* (triplets)
- Eb Bass:** *pp* to *p*
- Bb Bass:** *(mp)* (soli)
- Perc. 1:** *gliss.*
- Perc. 2:** *pp*
- Perc. 3:** *pp* to *p* (SD and Toms, triplets)

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.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3 (SD and Toms)

215 **T**

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 *lightly* *pp*

Tbn. 2 *lightly* *pp*

B. Tbn. *lightly* *pp*

Euph. *(p)*

Eb Bass *(p)*

Bb Bass

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

Perc. 2 *pp*

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

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*

Tbn. 2 *3*

B. Tbn. *3*

Euph.

E♭ Bass

B♭ Bass

Perc. 1 *glist.* *mp* *(mp)*

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

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

Wind Chimes

V joyful

229

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

Triangle

Cabasa

Snare Drum and Tom-toms - rutes

p, *mp*, *mf*, *all*

1., 2., 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.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

Timpani

(Cbsa)

(SD and Toms)

mp

(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 Cymbals *p*

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

250

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

S. Cor. -

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

Cor. 2 *mp*

Cor. 3 *mp*

Flug. *mp* *mf* *mp*

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 *mp* *mf* *mp* *mf*

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

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 *mp* Glockenspiel solo

Perc. 3 (Vibes) *mp* Large Suspended Cymbal - soft sticks

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

256

Instrumentation and Dynamics:

- 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*
- Eb Bass:** *mf*, *mp*, *mf*
- Bb Bass:** *f*, *mf*, *mp*
- Perc. 1:** *f*, *mf*, *mp*
- Perc. 2:** (Glock) *f*, *mp*, *mf*, *mp*
- Perc. 3:** (Sus Cym) *f*

Performance Markings:

- Large Triangle:** Perc. 1
- Bass Drum:** Perc. 2
- (Sus Cym):** Perc. 3

X

263

Perc. 1: *mf*, *mp*, *mf*, *mp*

Perc. 2: Triangle (*mf*), Suspended Cymbal - brushes (*mp* to *p*)

Perc. 3: Vibraphone (*mp*), Suspended Cymbal - brushes (*mp* to *p*)

The score includes parts for 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, and Bb Bass. Dynamic markings include *mf*, *mp*, *p*, and *mp*. Trill and triplet markings are present throughout.

270 Y

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

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

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

Cor. 2 *p* *mf* *p* *pp*

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

Flug. *p* *pp* *p*

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

T. Hn. 1

T. Hn. 2 *p*

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

Bar. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn.

Euph. *p* *(p)* *p*

Eb Bass *p*

Bb Bass

Perc. 1 *p*

Perc. 2 Cymbals *p*

Perc. 3 (Sus Cym) *(p)*

Z Slower, broadly ♩=104

278

Sop. Cnt. *f*

S. Cor. *f* all

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

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

Cor. 3 *mp* *f* *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*

E♭ Bass *mf*

B♭ Bass *(mp)* *mf* *mp* *mf*

Perc. 1 *mf*

Perc. 2 Triangle *mf*

Perc. 3 (Sus Cym) soft sticks *mp* *mf* hard sticks *mp* *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 *mp* *f* *mf*

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

Suspended Cymbal - hard sticks

Snare Drum and Tom-toms

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), *f* (Cymbals)
- Perc. 3:** (SD and Toms), *mf*, *mp*, *mf*, *f* (Suspended Cymbal)

CC

298

Instrumentation and Dynamics:

- Sop. Cnt.:** *mf*, *f*
- S. Cor.:** *f*, *ff*, *mf*, *f*, *mf*
- Rep. Cor.:** *mf*, *mp*, *mf*
- Cor. 2:** *mf*, *p*, *mf*, *mp*
- Cor. 3:** *mf*, *mp*, *mf*, *mp*
- Flug.:** *mf*, *f*, *mf*
- S. T. Hn.:** *f*, *mf*, *f*, *mf*, *f*, *mp*
- T. Hn. 1:** *f*, *mf*, *f*, *mf*, *f*, *mp*
- T. Hn. 2:** *f*, *mf*, *f*, *mf*, *f*, *mp*
- Bar. 1:** *mf*, *mf*, *mp*
- Bar. 2:** *mf*, *mf*, *mp*
- Tbn. 1:** *f*, *mf*, *f*, *mp*, *mf*, *mp*
- Tbn. 2:** *f*, *mf*, *f*, *mp*, *mf*, *f*, *mp*
- B. Tbn.:** *f*, *mf*, *f*, *mp*, *f*, *mp*
- Euph.:** *f*, *ff*, *mf*, *mp*
- Eb Bass:** *mf*, *f*
- Bb Bass:** *mf*, *f*
- Perc. 1:** *mf*
- Perc. 2:** *mf*, *f*, *mf*, *f*
- Perc. 3:** *f*

Performance Instructions:

- Bass Drum:** *mf*, *f*
- Glockenspiel:** *mf*, *f*
- Tubular Bells:** *f*
- Flageolet:** *mf*, *f*
- Baritone 1:** *mp*
- Baritone 2:** *mp*
- Euphonium:** *mp* (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*

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

E♭ Bass *mp* *mf* *mp*

B♭ Bass *mp* *mf* *mp*

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

Perc. 2 Cymbals *mp*

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

313 **DD** Coda: Fast $\text{♩} = 80$

Instrumentation and Dynamics:

- Sop. Cnt.:** Rests throughout.
- S. Cor.:** *mf* triplets in measures 1-3.
- Rep. Cor.:** *mp* in measure 4, *mf* triplets in measures 5-6, (match Bari 1).
- Cor. 2:** *(mp)* in measure 4, *mf* triplets in measures 5-6, (match Bari 1).
- Cor. 3:** *(mp)* in measure 4, *mf* triplets in measures 5-6, (match Bari 1).
- Flug.:** *mf* in measure 1, *mp* in measure 4, *mf* in measure 5.
- S. T. Hn.:** *mf* in measure 1, *mp* in measure 5.
- T. Hn. 1:** *mf* in measure 1, *mp* in measure 5.
- T. Hn. 2:** *mf* in measure 1, *mp* in measure 5.
- Bar. 1:** *mf* in measure 1, (match Solo Cors) *(mf)* triplets in measures 4-6.
- Bar. 2:** *mf* in measure 1, (match Solo Cors) *(mf)* triplets in measures 4-6.
- Tbn. 1:** *(mp)* in measure 4, *mf* in measure 5.
- Tbn. 2:** *(mp)* in measure 4, *mf* in measure 5.
- B. Tbn.:** *mf* in measure 1, *mp* in measure 4, *mf* in measure 5.
- Euph.:** *mf* in measure 5.
- Eb Bass:** *mf* in measure 1.
- Bb Bass:** *mf* in measure 1, *mp* in measure 4, *mf* in measure 5, *mp* in measure 6.
- Perc. 1:** *mf* in measure 1.
- Perc. 2:** Glockenspiel, *mf* in measure 1.
- Perc. 3:** (Tub Bells), *mf* in measure 1.

319 **EE**

Instrumentation and Dynamics:

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

325

Sop. Cnt. *mf*

S. Cor. *mp* *p*

Rep. Cor. *mp* *p*

Cor. 2 *mp* *p*

Cor. 3 *mp* *p*

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* *(p)* *mp*

Perc. 1 Cymbals *p*

Perc. 2 (Glock) *mp*

Perc. 3 Vibraphone *p* *pp*

331 **FF**

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 **Timpani** *mp* *p* *mp* *mf*

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

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

Eb Bass *f* *mf* *f*

Bb Bass *f* *mf* *f*

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

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

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

346 **GG**

Sop. Cnt. *mp* *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 *p* *pp* *mp*

Shaker (tap lightly with finger) gently

Vibraphone

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

Eb Bass *(mp)* *mf*

Bb 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

359 **HH**

Sop. Cnt. *f* *mf*

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

Rep. Cor. *mf* *f*

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

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

Flug. *mf* *f* *mf*

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

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

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

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*

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

Perc. 1 *f* *mf*

Perc. 2 *f*

Perc. 3 *f* **Snare Drum and Tom-toms** *mf*

365

Sop. Cnt. *f* *ff*

S. Cor. *ff*

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

Cor. 2 *f* *ff*

Cor. 3 *f* *ff*

Flug. *f* *ff*

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

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

T. Hn. 2 *f* *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 *mf* *f* *ff* Suspended Cymbal - hard sticks Bass Drum

Perc. 3 (SD and Toms) *mp* *f* *ff*