

SYMPHONY OF FREEDOM

Symphony No. 3

Thomas Doss



Mitropa music

SYMPHONY OF FREEDOM - Symphony No. 3
Thomas Doss

Concert Band Set (Score + Parts):	Order number: 2097-20-010 M	ISMN: 979-0-035-24370-1
Concert Band Score only:	2097-20-140 M	979-0-035-24371-8

© Copyright 2020 by Mitropa Music
Postfach, CH-4002 Basel, Switzerland
Exclusively Distributed by Hal Leonard

All rights reserved. No part of this publication may be reproduced in any form, by print, photocopy, microfilm or any other means without written permission of the publisher.

Alle Rechte vorbehalten. Vervielfältigung und/oder Veröffentlichung dieser Ausgabe, auch einzelner Teile, mittels Druck, Fotokopie, Mikrofilm etc. ohne schriftliche Einwilligung des Herausgebers verboten.

Tous droits réservés pour tous pays. Aucune partie de cette édition ne peut être reproduite sous aucune forme : imprimée, photocopiée, microfilmée ou par tout autre moyen sans l'autorisation de l'éditeur.

Tutti i diritti riservati. Nessuna parte di questa edizione può essere riprodotta sotto alcuna forma, stampata, fotocopiata, microfilmata, ecc., senza l'autorizzazione scritta dell'editore.

Alle rechten voorbehouden. Niets van deze uitgave mag worden vervoelvoudigd en/of openbaar gemaakt door middel van druk, fotokopie, microfilm of op welke andere wijze dan ook zonder voorafgaande schriftelijke toestemming van de uitgever.

Printed in the EU

The Universal Declaration of Human Rights

Article 1
“All men are born free and equal in dignity and rights. They are endowed with reason and conscience and are to meet one another in a spirit of brotherhood.”

I. Call for Freedom
The Dalai Lama’s “Middle Way” approach, which stands in opposition to the state system of the People’s Republic of China (the “Middle Way” refers to a path that lies between Tibetan independence and the present status of the country under Chinese rule, a policy that effectively achieves autonomy for Tibetans within the framework of the People’s Republic).
His Holiness the Dalai Lama (literally meaning “Ocean of Wisdom”), who had to flee his homeland of Tibet in 1959 due to the Chinese occupation, set up the government of Tibet in exile in Dharamsala, India, in 1960. The Nobel Peace Prize laureate has been engaged in negotiations with the Chinese government since then to resolve the Tibet conflict.

II. Dream of Freedom
Somewhere on the sea between the continents of Africa and Europe, a boat is stuck in his arms. The boat drifts on the ocean. The refugee’s deceased wife and their other children appear to him in his dreams; they are waiting for him. The familiar smells of spices in the garden give him a sense of home, hope, warmth and confidence that have all but disappeared. An approaching storm is not only his adversity, but also a more general global condition. The boat is heading towards the mainland.

III. Freedom Above All
“All men are born free and equal in dignity and rights. They are endowed with reason and conscience and are to meet one another in a spirit of brotherhood.”
“To do good whenever one can, to love liberty above all else, never to deny the truth, even though it be before the throne.” Freedom above all and the ideals of the French Revolution—Freedom, Equality, Fraternity—all lived in Beethoven’s soul. These ideas are more relevant than ever before.
Hardly any other composer has taken up the struggle for the ideals of freedom in his life and work in the way the great composer Ludwig van Beethoven did. His musical spirit and vision served as the role models in this movement.
The quote from Anton Bruckner’s motet Locus iste (“This place was made by God”) at the beginning rounds off the third movement of the symphony.
The musical setting of the Fibonacci sequence symbolises the flower of life, represented in the golden section and the eternal, miraculous wonder that runs through every aspect of our creation.

On the origin of the work:
The commission from the Bläserphilharmonie Nordrhein-Westfalen under the direction of Timor Chadik to write this work came with a request to reference Ludwig van Beethoven, whose 250th birthday falls in 2020.
This tribute to the milestone birthday, very close to me personally alongside the music of Anton Bruckner, is an opportunity for me to underline the ideals at the very heart of Beethoven’s life, namely individual liberty and those of the French revolution: Freedom, Equality, Fraternity. These are values that also resonate within Article 1 of the Universal Declaration of Human Rights, which is based on the United Nations Charter.

- I.
With the spotlight on the Tibet problem and the Dalai Lama—who has always been an inspiration to me—I wanted to place Tibet in the very centre of the first movement of the symphony.
- II.
The photograph of the deceased two-year-old refugee boy Alan Kurdi on the beach at Bodrum has stayed with me since its first appearance in the media. The second movement was influenced by this picture and the stories of the countless victims of the Syrian conflict who lost their lives on the flight to freedom. I have not by any means attempted to set this tragedy to music, however.
- III.
In this movement my inspiration was above all a joie de vivre: a zest for life. This movement should be seen first and foremost as an affirmation of life, faith and hope for a better world.
The summary of the many motifs and quotes within the work will hopefully provide an insight into various melodies that appear.



DEUTSCH

Die Allgemeine Erklärung der Menschenrechte

Artikel 1
„Alle Menschen sind frei und gleich an Würde und Rechten geboren. Sie sind mit Vernunft und Gewissen begabt und sollen einander im Geist der Brüderlichkeit begegnen.“

I. Schrei nach Freiheit
Die Erklärung zum „Mittleren Weg“ des Dalai Lama, welche dem Staatssystem der Volksrepublik China in allen Aspekten zuwiderläuft („Mittlerer Weg“ = hochgradige Autonomie der großen tibetischen Region im Rahmen der Verfassung der Volksrepublik anstelle einer Unabhängigkeit der Region)
S. H. der Dalai Lama („Ozean der Weisheit“), der 1959 aufgrund der chinesischen Besatzung aus seiner Heimat Tibet fliehen musste, konstituierte 1960 im indischen Dharamsala die Regierung Tibets im Exil. Seither setzt sich der Friedensnobelpreisträger für Verhandlungen mit der chinesischen Regierung zur Lösung des Tibet-Konflikts ein.

II. Traum der Freiheit
Irgendwo zwischen dem Asien und dem afrikanischen Kontinent: Ein Vater schläft mit seinem Kind im Arm. Das Boot treibt im Meer. Im Traum erscheinen dem Flüchtling seine verstorbene Frau und ihre Kinder. Sie erwarten ihn in seinem alten Haus. Die vertrauten Gerüche der Gewürze aus dem Garten geben ihm Heimatgefühl, Hoffnung, Wärme und die Illusion der Zukunft. Ein aufziehender Sturm beschreibt nicht nur ein Unglück, sondern auch die „allgemeine Weltlage“. Das Boot treibt dem Festland entgegen.

III. Freiheit über alles
„Alle Menschen sind frei und gleich an Würde und Rechten geboren. Sie sind mit Vernunft und Gewissen begabt und sollen einander im Geist der Brüderlichkeit begegnen.“
„Wohltun, wo man kann! Freiheit über alles lieben! Wahrheit nie, selbst am Throne nicht, verleugnen!“ Freiheit über alles und die Ideale der französischen Revolution – Freiheit, Gleichheit, Brüderlichkeit – lebten in Beethovens Seele. Diese Begrifflichkeiten sind aktueller als je zuvor.
Wohl kaum ein anderer Komponist hat in seinem Leben und Schaffen den Kampf um den Gedanken der Freiheit so aufgenommen wie der große Komponist Ludwig van Beethoven. Sein musikalischer Geist und sein Ideal waren mir Vorbild in diesem Satz.
Die Vertonung der Fibonacci-Zahlen symbolisiert die Blume des Lebens, die sich als „Goldener Schnitt“ und ewiges Wunder des Lebens in allen Bereichen unserer Schöpfung widerspiegelt.
Anton Bruckners spirituelles „Locus iste“-Zitat („Dieser Ort ist von Gott geschaffen“) zu Beginn rundet den 3. Satz der Sinfonie ab.

Zur Entstehung des Werkes:
Als ich von der Bläserphilharmonie Nordrhein-Westfalen unter der Leitung von Timor Chadik den Auftrag für das vorliegende Werk erhielt, war es der Wunsch des Auftraggebers, einen Bezug zu Ludwig van Beethoven herzustellen, dessen Geburtstag sich 2020 zum 250. Mal jährt.
Die Huldigung des runden Geburtstages von Beethoven, der mir neben der Musik von Anton Bruckner persönlich sehr nahesteht, sollte für mich Anlass sein, das Ideal seines Lebens schlechthin, nämlich die der Freiheit des Menschen, sowie die Ideale der französischen Revolution herauszustellen: Freiheit, Gleichheit, Brüderlichkeit. Diese Werte finden sich auch in Artikel 1 der „Allgemeinen Erklärung der Menschenrechte – UN Menschenrechtscharta“.

- I.
Unter dem Eindruck des Tibet-Problems und des mich immer wieder inspirierenden Dalai Lama habe ich versucht, Tibet im ersten Satz der Sinfonie ins Zentrum zu stellen.
- II.
Das Bild des verstorbenen 2-jährigen Flüchtlingsjungen Alan Kurdi am Strand von Bodrum hat mich seit der Veröffentlichung in den Medien nicht mehr losgelassen. Der zweite Satz entstand unter dem Eindruck dieses Bildes und der Geschichte der zahllosen Opfer des Syrienkonflikts, die auf ihrer Flucht in die Freiheit umgekommen sind. Dabei habe ich keineswegs versucht, diese Tragödie zu vertonen.
- III.
Meine Inspiration war Lebensfreude. Der dritte Satz der Sinfonie soll vor allem ein Bekenntnis zum Leben sein und an den Glauben und die Hoffnung auf eine bessere Welt. Die Übersicht der vielen Motive/Melodien und Zitate, die im Werk verarbeitet werden, schafft einen Überblick über den bunten Melodienreigen.



FRANÇAIS

La Déclaration universelle des droits de l'homme

Article 1er
« Tous les êtres humains naissent libres et égaux en dignité et en droits. Ils sont doués de raison et de conscience et doivent agir les uns envers les autres dans un esprit de fraternité. »

I. Call of Freedom
La politique de la Voie Médiane du dalai-lama se dresse en opposition au système gouvernemental de la République populaire de Chine. La « Voie Médiane » qualifie une démarche qui se situe entre l'indépendance tibétaine et le statut actuel du Tibet sous la domination chinoise, une politique qui arrive à maintenir l'autonomie réelle de l'ensemble du Tibet à l'intérieur de la Chine.
En 1959, sa Sainteté le dalai-lama (terme signifiant « océan de sagesse ») fut contraint de s'exiler en Inde en raison de l'occupation chinoise et, un an plus tard, installé alors à Dharamsala, il créa le gouvernement du Tibet en exil. Ce lauréat du prix Nobel de la paix a poursuivi ses négociations avec le gouvernement chinois en faveur de la démocratie tibétaine jusqu'en 2011, année de sa retraite politique.

II. Dream of Freedom
Quelque part en mer entre les continents africain et européen, un père dort avec ses enfants dans les bras. Le bateau dérive sur les flots. La femme et les autres enfants du réfugié, maintenant décédés, lui apparaissent dans ses rêves ; ils attendent son retour dans les bras de leurs familles d'épices de son jardin, qui lui donnent un sentiment d'espoir, de confiance et de chaleur, se sont évaporées. Une tempête qui se rapproche représente également son malheur, mais aussi l'état tumultueux du monde. Le bateau se dirige vers la terre.

III. Freedom Above All
« Tous les êtres humains naissent libres et égaux en dignité et en droits. Ils sont doués de raison et de conscience et doivent agir les uns envers les autres dans un esprit de fraternité. »
« Faire tout le bien qu'on peut, aimer la liberté par-dessus tout, et quand ce serait pour un trône, ne jamais trahir la vérité. » La liberté par-dessus tout et les idéaux de la Révolution française – Liberté, Égalité, Fraternité – vivaient tous dans l'âme de Beethoven. Ces idées sont aujourd'hui plus pertinentes que jamais.
Ludwig van Beethoven est un des rares compositeurs à s'être lancé dans la lutte pour les principes de la liberté, dans sa vie comme dans son œuvre. Son esprit et sa vision musicale ont servi d'inspiration pour ce mouvement.
La mise en musique de la suite de Fibonacci symbolise la fleur de vie, représentée par le nombre d'or, et l'éternel émerveillement qu'occasionnent tous les aspects de notre création.
L'extrait du motet d'Anton Bruckner Locus iste (« Ce lieu a été créé par Dieu ») entendu au début achève le troisième mouvement de la symphonie.

Origine de l'œuvre :
Il s'agit d'une commande du Bläserphilharmonie Nordrhein-Westfalen, dirigé par Timor Chadik, qui a prié le compositeur d'inclure une allusion à Ludwig van Beethoven, dont le 250^e anniversaire tombe en 2020.
Cet hommage à un grand compositeur, qui m'est aussi cher que la musique d'Anton Bruckner, est pour moi l'occasion de mettre en lumière les principes qui ont influencé la vie de Beethoven, à savoir la liberté individuelle et ceux de la Révolution. Ces valeurs sont également reflétées dans l'article premier de la Déclaration universelle des droits de l'homme, qui est fondée sur la Charte des Nations Unies.

I.
Voulant mettre en avant le problème du Tibet ainsi que le dalai-lama, qui m'a toujours inspiré, je les ai placés au cœur même du premier mouvement de la symphonie.

II.
La photo du corps d'Ailan Kurdi, petit réfugié de deux ans, sur la plage de Bodrum, est restée dans mon esprit depuis sa première apparition dans les médias. Le deuxième mouvement est influencé par cette image et les histoires des innombrables victimes des conflits syriens ayant perdu la vie sur le chemin de la liberté. Mais il n'était pas question de mettre cette tragédie en musique.

III.
Dans ce mouvement je me suis inspiré, avant tout, du concept de la joie de vivre. Il doit essentiellement être considéré comme une affirmation de la vie, de la foi et de l'espoir d'un monde meilleur.
Le résumé des nombreux motifs et fragments au sein de cette œuvre vous permettra, j'espère, de mieux repérer et identifier les thèmes que vous rencontrerez.

Thomas Doss

NEDERLANDS

De Universele Verklaring van de Rechten van de Mens

Artikel 1
"Alle mensen worden vrij en gelijk in waardigheid en rechten geboren. Zij zijn begiftigd met verstand en geweten, en behoren zich jegens elkander in een geest van broederschap te gedragen."

I. Call for Freedom
De middenweg van de dalai lama druipt in tegen het staatsstelsel van de Volksrepubliek China. Deze middenweg verwijst naar het figuurlijke pad tussen de Tibetaanse onafhankelijkheid en de huidige status van het land onder Chinese heerschappij, naar een beleid dat autonomie voor Tibetanen bewerkstelligt binnen het kader van de Volksrepubliek.
Zijne heiligheid de dalai lama (letterlijk 'oceaan van wijsheid') ontvluchtte zijn vaderland Tibet in 1959 vanwege de Chinese bezetting en vestigde een jaar later in ballingschap de regering van Tibet te Dharamsala in India. In 1989 ontving de dalai lama de Nobelprijs voor de Vrede. Tot op de dag van vandaag is de discussie met de Chinese overheid over een oplossing voor de kwestie van Tibet nog steeds altijd gaande.

II. Dream of Freedom
Ergens op zee tussen de continenten Europa en Azië ligt een vader met zijn kind in zijn armen te slapen. De boot drijft op de oceaan. De overleden vrouw en andere kinderen van de vluchteling verschijnen in zijn dromen: ze wachten op hem in hun oude huis. De vertrouwde geuren van kruiden in de tuin – die hem een gevoel van thuis, hoop, warmte en zekerheid geven – zijn verdwenen. Een naderende storm staat niet alleen symbool voor zijn tegenspoed, maar ook voor de tumultueuze toestand van de wereld. De boot zet koers naar het vasteland.

III. Freedom Above All
'Alle mensen worden vrij en gelijk in waardigheid en rechten geboren. Zij zijn begiftigd met verstand en geweten, en behoren zich jegens elkander in een geest van broederschap te gedragen.'
'Goed doen waar men kan, de vrijheid boven alles liefhebben, de waarheid nooit verloochenen, zelfs niet voor de troon.' Vrijheid boven alles en de idealen van de Franse Revolutie – vrijheid, gelijkheid, broederschap – waren aanwezig in Beethovens ziel. Deze ideeën zijn nu relevanter dan ooit tevoren.
De grote componist Ludwig van Beethoven verweefde als geen ander de strijd om de vrijheidsidealen in zijn leven en werk. Zijn muzikale geest en visie dienden als inspiratiebron voor dit deel.
De muzikale zetting van de reeks van Fibonacci symboliseert de bloem van het leven, vertegenwoordigd in de gulden snede en het eeuwige wonder waarmee elk aspect van onze schepping doordeesemd is.
Het citaat van het begin van Anton Bruckners motet Locus iste ('Deze plaats is door God gemaakt') rondt het derde deel van de symfonie af.

Over het ontstaan van het werk:
De compositieopdracht werd gegeven door de Bläserphilharmonie Nordrhein-Westfalen, onder muzikale leiding van Timor Chadik, met als verzoek een verwijzing naar Ludwig van Beethoven, wiens 250^e geboortedag in 2020 valt.
Dit eerbetoon naar aanleiding van deze belangrijke verjaardag van een componist die veel voor me betekent, net als de muziek van Anton Bruckner, is voor mij een gelegenheid om de idealen die de kern van Beethovens leven vormden – te weten individuele vrijheid en het motto van de Franse Revolutie: vrijheid, gelijkheid, broederschap. Dit zijn waarden die ook doorklinken in artikel 1 van de Universele Verklaring van de Rechten van de Mens zoals officieel aangenomen door de Verenigde Naties.

I.
Door de schijnwerpers op de Tibetaanse kwestie en de dalai lama – die altijd een bron van inspiratie voor me is geweest – te richten, wilde ik Tibet een plaats geven in het hart van het eerste deel van de symfonie.

II.
Het beeld van de overleden peuter Ailan Kurdi op het strand van Bodrum is me bijgebleven sinds de foto voor het eerst in de media verscheen. Het tweede deel werd door deze foto beïnvloed, maar ook door de verhalen van de talloze slachtoffers van het Syrische conflict en de vele mensen die op weg naar de vrijheid het leven lieten. Ik heb echter zeker niet getracht om deze tragedie in muziek om te zetten.

III.
Hier was mijn grootste inspiratie vooral een joie de vivre – oftewel levensvreugde – die eerst en vooral moet worden beschouwd als een bekrachtiging van het leven, van vertrouwen en van hoop op een betere wereld.
Het overzicht van de vele motieven en citaten in het werk zal hopelijk inzicht geven in de verschillende melodieën die door het werk heen zijn geweest.

Thomas Doss

ENGLISH

The Melodies of the 3rd Symphony contain numerous motives/intervals (especially the minor second) and various quotes that are treated in many different ways.

(Quotes from the final chorus of Beethoven's 9th Symphony: „Freude, schöne Götterfunken” and Bruckner's *Locus iste*)

DEUTSCH

Der Melodienreigen der 3. Sinfonie beinhaltet zahlreiche Motive/Intervalle (insbesondere die kleine Sekunde) und Zitate, die auf unterschiedlichste Weise vorkommen und verarbeitet werden.

(Zitate aus dem Schlusschor von Beethovens 9. Sinfonie: „Freude, schöne Götterfunken” und Bruckners *Locus iste*)

FRANÇAIS

Les mélodies de la 3e Symphonie contiennent de nombreux motifs/intervalle (surtout la seconde mineure) et divers extraits arrangés de différentes manières.

(Fragments du chœur de la 9e Symphonie de Beethoven, „Freude, schöne Götterfunken”, et de *Locus iste*, de Bruckner)

NEDERLANDS

De melodieën van de derde symfonie bevatten allerlei motieven/intervallen (met name de kleine secunde) en diverse citaten die er op vele verschillende manier in zijn verwerkt.

(Citaten uit het slotkoor van Beethovens negende symfonie: „Freude, schöne Götterfunken” en Bruckners *Locus iste*)

I. Call for Freedom



MT Quote = Main Theme (minor second) - (Beethoven motif fragment: „Joy...”)
Zitat HT = Hauptthema (kleine Sekunde) - (Motivfragment Beethoven: „Freude...”)
Extrait TP = Thème principal (seconde mineure) - (Fragment de Beethoven : „Ô amis...”)
Citaat HT = hoofdthema (kleine secunde) - (fragment Beethovenmotief: „Freude...”)



MT Motif (Allegro)
Motiv HT (Allegro)
Motif TP (Allegro)
Motief HT (Allegro)



Quote from Beethoven's 9th Symphony
Zitat 9. Sinfonie Beethoven
Extrait de la 9e Symphonie de Beethoven
Citaat uit Beethovens negende symfonie



Peace Motif (Second and Seventh/Complementary Intervals)
Friedens-Motiv (Sekunde, Septime/Komplementärintervalle)
Motif de la paix (Intervalles complémentaires de seconde et de septième)
Vredesmotief (secunde en septiem/complementaire intervallen)



„Ocean of Wisdom” Motif - (From the Purity Motif II or Passion Motif III respectively)
Motiv „Ozean der Weisheit” (Aus dem Reinheits-Motiv II., bzw. Leidenschafts-Motiv III.)
Motif „Océan de sagesse” Du motif de la pureté II ou du motif de la passion III, respectivement)
Motief „Oceaan der wijsheid” (Uit het puurheidsmotief II respectievelijk passiemotief III)

II. Dream of Freedom



Quote: MT Motif
Zitat, Motiv HT
Fragment : Motif TP
Citaat/Motief HT



Purity Motif (major sixth)
Reinheits-Motiv (Große Sexte)
Motif de la pureté (sixième majeure)
Puurheidsmotief (grote sext)



MT Motif
Motiv HT
Motif TP
Motief HT



Scream Motif (second becomes ninth)
Aufschrei-Motiv (2 wird zu 9)
Motif du cri (la seconde devient neuvième)
Schreeuwmotief (secunde wordt none)



Heartbeat Motif
Herzschlag-Motiv
Motif du battement de cœur
Hartslagmotief



Death Motif
Todes-Motiv



Death Chord (Twelve-tone)
Todes-Akkord (12-Ton)
Accord de la mort (dodécaphone)
Doodsakkoord (twaalftoons)



Liberation Motif (major sixth)
Befreiungs-Motiv (Große Sexte)
Motif de la libération (sixième majeure)
Bevrijdingsmotief (grote sext)

III. Freedom Above All

Quote/Motif („Joy...“)
Zitat/Motiv („Freude...“)
Fragment/motif („Ö amis...“)
Citaat/Motief („Freude...“)

Freedom Motif
 Freedom Motif
 Freedom Motif
 Freedom Motif
 Freedom Motif

15

[illegible]

73

mp

86  from the Passion Motif (II.)
aus dem Leidenschafts-Motiv (II.)
du motif de la passion (II.)
Passiemotief (II.)

96  from the MT (I)
aus dem HT (I)
du TP (I)
Uit het HT (I)

122

Motif from the („Joy...”) Quote
 Motiv aus dem Zitat („Freude...”)
 Motif du fragment („Ô amis...”)
 Motief uit het citaat („Freude...”)

151

Interval markings above the staff: 2, 3, 5, 8, 13, 21.

Interval markings below the staff: 2, 3, 5, 8, 13, 21.

154

280



Motif 1

Motiv 1

Motif 1

Motief 1



Symphony No. 3

	<u>Besetzung / Instrumentation</u>	<u>Blasorchester / Concert Band</u>	<u>Full Score</u>
Partitur	1		Piccolo
Pikkolo	1		Flute 1
1. Flöte	2		Flute 2 / Alto Flute
2. Flöte / Altflöte	1		Oboe 1
1. Oboe	2		Oboe 2 / English Horn
2. Oboe / Englischhorn	2		Bassoon 1
1. Fagott	2		Bassoon 2 / Double Bassoon (optional)
2. Fagott / Kontrafagott (Wahlweise)	1		B♭ Clarinet
Klarinette Es	5		B♭ Clarinet 1
1. Klarinette B	5		B♭ Clarinet 2
2. Klarinette B	5		B♭ Clarinet 3
3. Klarinette B	1		Es Alto Clarinet (optional)
Alt Klarinette Es (Wahlweise)	1		B♭ Bass Clarinet
Bassklarinet B	2		B♭ Contrabass Clarinet (optional)
Kontrabassklarinet B (Wahlweise)	1		Es Alto Saxophone 1
1. Altsaxophon Es	2		Es Alto Saxophone 2
2. Altsaxophon Es	2		B♭ Tenor Saxophone
Tenorsaxophon B	1		Es Baritone Saxophone
Baritonsaxophon Es	2		B♭ Trumpet 1
1. Trompete B	2		B♭ Trumpet 2
2. Trompete B	2		B♭ Trumpet 3
3. Trompete B	1		F Horn 1
1. Horn F	1		F Horn 2
2. Horn F	1		F Horn 3
3. Horn F	1		F Horn 4
4. Horn F	2		Trombone 1
1. Posaune	2		Trombone 2
2. Posaune	2		Trombone 3
3. Posaune	2		Baritone / Euphonium
Bariton	2		B♭ Euphonium
Bariton B $\text{F} \sharp$	4		Tuba
Bass	1		String Bass (5-string)
Kontrabass (5-Streicher)	1		Harp
Harfe	1		Piano (optional)
Piano (Wahlweise)	1		Timpani
Pauken	1		Mallet Percussion 1
1. Stabspiele	1		Mallet Percussion 2
2. Stabspiele	1		Percussion 1
1. Schlagzeug	1		Percussion 2
2. Schlagzeug	1		Percussion 3
3. Schlagzeug	1		

Zusätzliche Stimmen für bestimmte Länder / Additional parts for certain countries:

1. Horn Es	1	1	1
2. Horn Es	1	1	1
3. Horn Es	1	1	1
4. Horn Es	1	1	1
1. Posaune B ♩			B♭ Trombone 1 ♩
1. Posaune B ♩			B♭ Trombone 1 ♩
2. Posaune B ♩			B♭ Trombone 2 ♩
2. Posaune B ♩			B♭ Trombone 2 ♩
3. Posaune B ♩			B♭ Trombone 3 ♩
3. Posaune B ♩			B♭ Trombone 3 ♩
Bariton B ♩			B♭ Euphonium ♩
Bariton B ♩			B♭ Euphonium ♩
Bass Es ♩			B♭ Bass ♩
Bass Es ♩			B♭ Bass ♩
Bass B ♩	2	2	B♭ Bass ♩
Bass B ♩	2	2	B♭ Bass ♩
	2	2	

Percussion Instrumentation:

Timpani
Mallet Percussion 1: Kalimba, Crotales (bowed), Xylophone, Glockenspiel, Vibraphone, Chimes
Mallet Percussion 2: Glockenspiel, Marimba, Chimes, Crotales
Percussion 1: 4 Tom-Toms, Double Crash Cymbal, Antique Cymbals
Percussion 2: Woodblock, Tam-tam, Tambourine, Wind Chimes
Percussion 3: Bass Drum, Congas, Snare Drum

SYMPHONY OF FREEDOM

Symphony No. 3

I. Call for Freedom

Thomas Doss

Allegro risoluto (♩ = ca. 100)

Piccolo

Flute 1

Flute 2 / Alto Flute

Obse 1

Obse 2 / English Horn

Bassoon 1

Bassoon 2 / Double Bassoon (opt.)

B♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

E♭ Alto Clarinet (optional)

B♭ Bass Clarinet

B♭ Contrabass Clarinet (optional)

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1, 3

F Horn 2, 4

Trombone 1

Trombone 2

Trombone 3

Baritone / Euphonium

Tuba

String Bass (5-string)

Harp

Piano (optional)

Timpani

Mallet Percussion 1

Mallet Percussion 2

Percussion 1

Percussion 2

Percussion 3

Low Tim

Bass Drum

Molto rall. **A tempo** (♩ = ca. 100)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ Bc. Cl.

B♭ Cls. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar. / Euph.

Tuba

Srr. Bs.

Hrp.

Pns. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Cymb. a2

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered '11' in the top left corner. It contains staves for a variety of instruments, including Piccolo, Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Bassoons (Ban. 1, Ban. 2), Clarinets (Eb Cl., Bb Cl. 1, Bb Cl. 2, Bb Cl. 3, Eb A. Cl. (opt.), Bb Bb. Cl., Bb Chs. Cl. (opt.)), Saxophones (Eb A. Sax. 1, Eb A. Sax. 2, Bb T. Sax., Eb B. Sax.), Trumpets (Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3), Horns (F Hn. 1, 3, F Hn. 2, 4), Tuba (Tbn. 1, Tbn. 2, Tbn. 3), Baritone/Euphonium (Bar./Euph.), Tuba (Tuba), String Bass (Str. Bs.), Harp (Hp.), Percussion (Pno. (opt.), Timp., Malf. Perc. 1, Malf. Perc. 2, Perc. 1, Perc. 2, Perc. 3), and Harp (Hp.). The score includes musical notation, dynamics (e.g., p, f, sf, ff), and a large 'M' watermark. The page is numbered '11' in the top left corner.

'Tibetan Trumpets'

14 *Rit.* 15 Pesante ($\lambda = \text{ca. } 60$)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ Bc. Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

14 *Rit.* 15 Pesante ($\lambda = \text{ca. } 60$)

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1, 3

F Hn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar./Euph.

Tuba

Srr. Bc.

Hp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

D. Bsn. (ad lib.)

f

ppp

mf

All, straight mute

mf

All, straight mute

mf

straight mute

mf

straight mute

mf

straight mute

mf

pp

Kalimba or Xylophone ad lib. (A, A1, C, C1, A1, F1, E1, E2, B1)
(Kalimba optional with amplifying equipment)

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 19 in the top left corner. The score is written for a large ensemble, with staves for the following instruments listed on the left: Picc., Fl. 1, A. Fl., Ob. 1, Ob. 2, Ban. 1, D. Ban., Eb Cl., Bb Cl. 1, Bb Cl. 2, Bb Cl. 3, Eb A. Cl. (opt.), Bb Bb Cl., Bb Chs. Cl. (opt.), Eb A. Sax. 1, Eb A. Sax. 2, Bb T. Sax., Eb B. Sax., Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, F Hn. 1, 3, F Hn. 2, 4, Tbn. 1, Tbn. 2, Tbn. 3, Bar. / Euph., Tuba, Str. Bb., Hrp., Pno. (opt.), Timp., Malf. Perc. 1, Malf. Perc. 2, Perc. 1, Perc. 2, and Perc. 3. The score includes various musical notations, including notes, rests, and dynamic markings such as 'ppp', 'f', 'mp', and 'sf'. A large black 'M' watermark is prominently displayed across the center of the page.

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 25 in the top left corner. The score is written for a large ensemble, with staves for the following instruments listed on the left: Pic., Fl. 1, A. Fl., Ob. 1, Ob. 2, Bsn. 1, D. Bsn., Eb Cl., Bb Cl. 1, Bb Cl. 2, Bb Cl. 3, Eb A. Cl. (opt.), Bb Bb. Cl., Bb Chs. Cl. (opt.), Eb A. Sax. 1, Eb A. Sax. 2, Bb T. Sax., Eb B. Sax., Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, F Ho. 1, 3, F Ho. 2, 4, Tbn. 1, Tbn. 2, Tbn. 3, Bar. / Euph., Tuba, Str. Bb., Hrp., Pno. (opt.), Timp., Mail. Perc. 1, Mail. Perc. 2, Perc. 1, Perc. 2, and Perc. 3. The score includes musical notation, dynamics (e.g., *mp*, *f*, *p*), and a large black 'M' watermark. The page is numbered 25 in the top left corner.

31 **13 Religioso**

Picc. *p* *ppp* *p espress.* *pp*

Fl. 1 *p* *ppp* *p espress. div.* *pp*

Fl. 2 *p* *ppp* *p espress.* *pp*

Ob. 1 *p* *ppp* *p*

Ob. 2 *p*

Bsn. 1 *to Bsn. 2* *pp* *Bsn. 2*

D. Bsn. *pp*

E♭ Cl. *End of Solo* *ppp*

B♭ Cl. 1 *(Play All)* *pp* *uniss.* *div.* *pp* *uniss.* *pp* *uniss.*

B♭ Cl. 2 *pp* *uniss.* *div.* *pp* *uniss.*

B♭ Cl. 3 *pp* *uniss.* *div.* *pp* *uniss.*

E♭ A. Cl. (opt.) *pp* *uniss.* *div.* *pp* *uniss.*

B♭ B♭ Cl. *pp* *(div., top player ad lib.)* *uniss.* *div.* *uniss.* *div.* *uniss.* *div.* *pp* *uniss.*

B♭ Chs. Cl. (opt.) *pp* *uniss.* *div.* *pp* *uniss.*

E♭ A. Sax. 1 *p espress.* *p*

E♭ A. Sax. 2 *p*

B♭ T. Sax. *p*

E♭ B. Sax.

31 **13 Religioso**

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1 *cap music* *p* *pp*

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba *pp*

Str. Bb. *pp*

Hrp. *mf* *p*

Pno. (opt.) *mf* *p*

Timp. *pp*

Mall. Perc. 1 *Castles (bowed)* *p*

Mall. Perc. 2 *mf*

Perc. 1

Perc. 2

Perc. 3

39 **19 Misterioso, ma leggero (♩ = ca. 120)**

Picc. *ppp*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1 *p*

Bsn. 2

E♭ Cl.

B♭ Cl. 1 *ppp*

B♭ Cl. 2 *ppp*

B♭ Cl. 3 *pp* *ppp*

E♭ A. Cl. (opt.) *pp* *ppp*

B♭ B♭ Cl. *p*

B♭ Chs. Cl. (opt.) *p*

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

39 **19 Misterioso, ma leggero (♩ = ca. 120)**

B♭ Tpt. 1 *straight mutes* *p*

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba *Cast Str. Bb.* *p*

Str. Bb. *p*

Hrp.

Pno. (opt.) *pp*

Timp.

Mall. Perc. 1

Mall. Perc. 2 *Martillo* *pp*

Perc. 1

Perc. 2

Perc. 3

46

48

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

46

48

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. B♭

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

53

58

Molto deciso

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

53

58

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. B♭

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

60

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ Bc. Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar. / Euph.

Tuba

Str. Bc.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

66

67

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ Bc. Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar. / Euph.

Tuba

Str. Bc.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

74 Poco animato

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ Bs. Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. Bs.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

81

85

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ Bs. Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. Bs.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

88 91

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ Bsn. Cl.

B♭ Cbs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar. / Euph.

Tuba

Str. Bsn.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

96 97

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ Bsn. Cl.

B♭ Cbs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar. / Euph.

Tuba

Str. Bsn.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

This image shows a page from a musical score, likely for a concert band or orchestra. The score is written for a large ensemble, with parts for various instruments and voices. The instruments listed on the left include Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), E♭ Clarinet (Eb Cl.), B♭ Clarinet 1 (Bb Cl. 1), B♭ Clarinet 2 (Bb Cl. 2), B♭ Clarinet 3 (Bb Cl. 3), E♭ Alto Clarinet (opt.) (Eb A. Cl. (opt.)), B♭ Bass Clarinet (Bb Bs. Cl.), B♭ Contrabass Clarinet (opt.) (Bb Chs. Cl. (opt.)), E♭ Alto Saxophone 1 (Eb A. Sax. 1), E♭ Alto Saxophone 2 (Eb A. Sax. 2), B♭ Tenor Saxophone (Bb T. Sax.), E♭ Bass Saxophone (Eb B. Sax.), B♭ Trumpet 1 (Bb Tpt. 1), B♭ Trumpet 2 (Bb Tpt. 2), B♭ Trumpet 3 (Bb Tpt. 3), F Horn 1, 2, 3 (F Hn. 1, 2, 3), F Horn 2, 4 (F Hn. 2, 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Baritone / Euphonium (Bar. / Euph.), Tuba, Str. Bass (Str. Bc.), Harp (Hp.), Piano (opt.) (Pno. (opt.)), Timpani (Timp.), Mallet Percussion 1 (Mall. Perc. 1), Mallet Percussion 2 (Mall. Perc. 2), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score is written in a standard musical notation with a key signature of one flat (B♭) and a common time signature (C). The page number 103 is visible in the top right corner. A large, stylized 'M' watermark is overlaid on the center of the page. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). The instruments are arranged in a traditional orchestral layout, with woodwinds and brass in the front and percussion in the back. The page is a single system of music, with the instruments grouped by family. The 'M' watermark is a large, black, stylized letter 'M' that is centered on the page and covers a significant portion of the musical notation. The page number '103' is located in the top right corner of the page. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Eb Cl., Bb Cl. 1, Bb Cl. 2, Bb Cl. 3, Eb A. Cl. (opt.), Bb Bs. Cl., Bb Chs. Cl. (opt.), Eb A. Sax. 1, Eb A. Sax. 2, Bb T. Sax., Eb B. Sax., Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, F Hn. 1, 2, 3, F Hn. 2, 4, Tbn. 1, Tbn. 2, Tbn. 3, Bar. / Euph., Tuba, Str. Bc., Hp., Pno. (opt.), Timp., Mall. Perc. 1, Mall. Perc. 2, Perc. 1, Perc. 2, Perc. 3. The score is written in a standard musical notation with a key signature of one flat (B♭) and a common time signature (C). The page number 103 is visible in the top right corner. A large, stylized 'M' watermark is overlaid on the center of the page. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). The instruments are arranged in a traditional orchestral layout, with woodwinds and brass in the front and percussion in the back. The page is a single system of music, with the instruments grouped by family. The 'M' watermark is a large, black, stylized letter 'M' that is centered on the page and covers a significant portion of the musical notation. The page number '103' is located in the top right corner of the page. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Eb Cl., Bb Cl. 1, Bb Cl. 2, Bb Cl. 3, Eb A. Cl. (opt.), Bb Bs. Cl., Bb Chs. Cl. (opt.), Eb A. Sax. 1, Eb A. Sax. 2, Bb T. Sax., Eb B. Sax., Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, F Hn. 1, 2, 3, F Hn. 2, 4, Tbn. 1, Tbn. 2, Tbn. 3, Bar. / Euph., Tuba, Str. Bc., Hp., Pno. (opt.), Timp., Mall. Perc. 1, Mall. Perc. 2, Perc. 1, Perc. 2, Perc. 3.

This image shows a page from a musical score, likely for a symphony. The page is numbered 110 in the top left corner. The instruments listed on the left include Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Ban. 1, Ban. 2, Eb Cl., Bb Cl. 1, Bb Cl. 2, Bb Cl. 3, Eb A. Cl. (opt.), Bb Bc. Cl., Bb Chs. Cl. (opt.), Eb A. Sax. 1, Eb A. Sax. 2, Bb T. Sax., Eb B. Sax., Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, F Ho. 1, 3, F Ho. 2, 4, Tbn. 1, Tbn. 2, Tbn. 3, Bar. / Euph., Tuba, Str. Bc., Hrp., Pno. (opt.), Timp., Mail. Perc. 1, Mail. Perc. 2, Perc. 1, Perc. 2, and Perc. 3. The score is written in 4/4 time and features a key signature of one flat (Bb). A large, stylized watermark 'M' is superimposed over the center of the page. The music is written in a standard musical notation with various dynamics and articulations. A rehearsal mark [11] is present at the bottom of the page, indicating a section titled 'Poco più mosso (♩ = ca. 126)'.

117

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar. / Euph.

Tuba

Str. Bs.

Hp.

Prns. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

123

M

123

Vltn. Ctr. Pns.

Play Mat.

124

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar. / Euph.

Tuba

Str. Bs.

Hp.

Prns. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

129

M

129

All

Loos. Toms

132

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. B♭.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

138

139

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. B♭.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

144

146

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭. Cl.

B♭ Cbs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar. / Euph.

Tuba

Str. Bc.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

151

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭. Cl.

B♭ Cbs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar. / Euph.

Tuba

Str. Bc.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

158

159

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. B♭.

Hp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

166

159

166

Tam-tam

167

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. B♭.

Hp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

167

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 173 in the top left corner and 178 in the top center. The score is written for a large ensemble, with staves for various instruments including woodwinds (Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Clarinet in B-flat 1, Clarinet in B-flat 2, Clarinet in B-flat 3, Clarinet in A (optional), Bass Clarinet, Contrabass Clarinet (optional), Saxophone in E-flat 1, Saxophone in E-flat 2, Tenor Saxophone, Baritone Saxophone), brass (Trumpet 1, Trumpet 2, Trumpet 3, Horn in F 1, 3, Horn in F 2, 4, Trombone 1, Trombone 2, Trombone 3, Baritone/Euphonium, Tuba, String Bass, Harp), strings (Piano (optional), Timpani), and percussion (Mall. Perc. 1, Mall. Perc. 2, Perc. 1, Perc. 2, Perc. 3). The score includes dynamic markings such as 'pp' (pianissimo) and 'p' (piano), and a large black 'M' logo is visible on the right side of the page.

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 198 at the top left and 202 at the top right. The score is written for a large ensemble, with staves for the following instruments listed on the left:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Bsn. 1
- Bsn. 2
- E♭ Cl.
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- E♭ A. Cl. (opt.)
- B♭ B. Cl.
- B♭ Chs. Cl. (opt.)
- E♭ A. Sax. 1
- E♭ A. Sax. 2
- B♭ T. Sax.
- E♭ B. Sax.
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- F Hn. 1, 3
- F Hn. 2, 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Bar. / Euph.
- Tuba
- Str. B.
- Hp.
- Pno. (opt.)
- Timp.
- Mall. Perc. 1
- Mall. Perc. 2
- Perc. 1
- Perc. 2
- Perc. 3

The score includes musical notation, dynamics (mp, p), and a large black 'M' marking. The page is numbered 198 at the top left and 202 at the top right. The score is written for a large ensemble, with staves for the following instruments listed on the left:

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 204 in the top left corner and 208 in the top right corner. The score is written for a large ensemble of instruments, including:

- Piccolo
- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Oboe 1 (Ob. 1)
- Oboe 2 (Ob. 2)
- Bassoon 1 (Bsn. 1)
- Bassoon 2 (Bsn. 2)
- E-flat Clarinet (Eb Cl.)
- B-flat Clarinet 1 (Bb Cl. 1)
- B-flat Clarinet 2 (Bb Cl. 2)
- B-flat Clarinet 3 (Bb Cl. 3)
- E-flat Alto Clarinet (opt.) (Eb A. Cl. (opt.))
- B-flat Bass Clarinet (Bb Bs. Cl.)
- B-flat Contrabass Clarinet (opt.) (Bb Cbs. Cl. (opt.))
- E-flat Alto Saxophone 1 (Eb A. Sax. 1)
- E-flat Alto Saxophone 2 (Eb A. Sax. 2)
- B-flat Tenor Saxophone (Bb T. Sax.)
- E-flat Baritone Saxophone (Eb B. Sax.)
- B-flat Trumpet 1 (Bb Tpt. 1)
- B-flat Trumpet 2 (Bb Tpt. 2)
- B-flat Trumpet 3 (Bb Tpt. 3)
- F Horn 1, 3 (F Hrn. 1, 3)
- F Horn 2, 4 (F Hrn. 2, 4)
- Tom 1 (Tbn. 1)
- Tom 2 (Tbn. 2)
- Tom 3 (Tbn. 3)
- Baritone / Euphonium (Bar. / Euph.)
- Tuba
- Snare Drum (Str. Bc.)
- Harp (Hp.)
- Piano (Pno. (opt.))
- Timpani (Timp.)
- Mall. Perc. 1
- Mall. Perc. 2
- Perc. 1
- Perc. 2
- Perc. 3

The score includes various musical notations, such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *p* (piano). A large, stylized black 'M' watermark is visible across the center of the page.

This image shows a page from a musical score, likely for a symphony. The page is numbered 210 in the top left corner. The title "Poco rit." is centered at the top, and "Lento religioso" is centered at the bottom. The score is written for a large ensemble, including Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Clarinets in E-flat and B-flat, Bass Clarinet, Bassoon in C, Saxophones in E-flat and B-flat, Trumpets 1, 2, and 3, Horns 1, 2, and 3, Baritone/Euphonium, Tuba, String Bass, Harp, Piano (optional), Timpani, Mallet Percussion 1 and 2, and various Percussion instruments. The score is written in a standard musical notation with staves for each instrument. A large, stylized "M" watermark is visible across the center of the page. The page is divided into two systems, with the first system ending at measure 210 and the second system starting at measure 211. The tempo markings "Poco rit." and "Lento religioso" are placed at the beginning of their respective systems. The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "p".

216 'Ocean of Wisdom'

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1, 3

F Hn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar. / Euph.

Tuba

Str. B♭

Hp.

Prns. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

224 225 Rit.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1, 3

F Hn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar. / Euph.

Tuba

Str. B♭

Hp.

Prns. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

9

SYMPHONY OF FREEDOM - 35

SYMPHONY OF FREEDOM - 36

20 *Poco rit.* 21 *A tempo*

Picc.

Fl. 1

A. Fl.

Ob. 1

Eng. Hn.

Bsn. 1

Bsn. 2

Es Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Cbs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1, 3

F Hn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar. / Euph.

Tuba

Str. Bs.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

31 33 41 *Poco appassionato*

Picc.

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Bsn. 1

Bsn. 2

Es Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Cbs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1, 3

F Hn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar. / Euph.

Tuba

Str. Bs.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

[illegible]

This image shows a page from a musical score, likely for a symphony orchestra. The score is written in Italian and includes a variety of instruments. At the top, there are two measures of music, with a tempo marking "Piu mosso e molto agitato (♩ = ca. 96)". The instruments listed on the left include Piccolo (Pic.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Euphonium (Euph.), Baritone (Bar.), Tuba (Tuba), Snare Drum (Str. Bc.), Cymbal (Cym.), Tom-tom (Tom.), and Percussion (Perc.). The score is written in a standard musical notation with staves for each instrument. A large, stylized watermark "M" is overlaid on the page, centered vertically and horizontally. The watermark is a large, bold, black letter "M" with a white outline, set against a black background. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "ff" (fortissimo). The page is numbered "50" in the top left corner.

57

Perc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. Bb

Cl. Bb 1

Cl. Bb 2

Cl. Bb 3

Cl. E-flat (opt.)

Cl. Bb

Cl. Bb C (opt.)

Sax. E-flat 1

Sax. E-flat 2

Sax. Bb T.

Sax. E-flat B.

Tpt. Bb 1

Tpt. Bb 2

Tpt. Bb 3

Hrn. F 1, 3

Hrn. F 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. Bs.

Hrp.

Pns. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Play Xylo

Revered Tamtam (only sound)

This image shows a page from a musical score, likely for a symphony. The page is numbered 65 in the top left corner. The title "Rit." is written in the top left, and "Grave, molto drammatico" is written in the top right. The score is written for a large orchestra, including Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Clarinets in C, B-flat, and E-flat, Bass Clarinet, Contrabass Clarinet, Saxophones in E-flat, B-flat, and Tenor, Trombones 1, 2, and 3, Tuba, Euphonium, Stripped Bass, Horns, Percussion (optional), Timpani, and various other instruments. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 4/4. A large, stylized black "M" watermark is superimposed over the center of the page. The page is divided into two systems, with the first system ending at measure 64 and the second system starting at measure 65. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "pp" (pianissimo). The instruments are listed on the left side of the page, and the score is written on staves for each instrument. The page is numbered 65 in the top left corner. The title "Rit." is written in the top left, and "Grave, molto drammatico" is written in the top right. The score is written for a large orchestra, including Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Clarinets in C, B-flat, and E-flat, Bass Clarinet, Contrabass Clarinet, Saxophones in E-flat, B-flat, and Tenor, Trombones 1, 2, and 3, Tuba, Euphonium, Stripped Bass, Horns, Percussion (optional), Timpani, and various other instruments. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 4/4. A large, stylized black "M" watermark is superimposed over the center of the page. The page is divided into two systems, with the first system ending at measure 64 and the second system starting at measure 65. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "pp" (pianissimo). The instruments are listed on the left side of the page, and the score is written on staves for each instrument. The page is numbered 65 in the top left corner. The title "Rit." is written in the top left, and "Grave, molto drammatico" is written in the top right. The score is written for a large orchestra, including Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Clarinets in C, B-flat, and E-flat, Bass Clarinet, Contrabass Clarinet, Saxophones in E-flat, B-flat, and Tenor, Trombones 1, 2, and 3, Tuba, Euphonium, Stripped Bass, Horns, Percussion (optional), Timpani, and various other instruments. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 4/4. A large, stylized black "M" watermark is superimposed over the center of the page. The page is divided into two systems, with the first system ending at measure 64 and the second system starting at measure 65. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "pp" (pianissimo). The instruments are listed on the left side of the page, and the score is written on staves for each instrument.

The image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, with staves for various instruments including Piccolo, Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Bassoons (Bsn. 1, Bsn. 2), Clarinets (Bb Cl. 1, Bb Cl. 2, Bb Cl. 3, Eb A. Cl. (opt.), Bb Bb. Cl.), Saxophones (Eb A. Sax. 1, Eb A. Sax. 2, Bb T. Sax., Eb B. Sax.), Trumpets (Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3), Horns (F Hrn. 1, 3; F Hrn. 2, 4), Tuba, Euphonium (Bar./Euph.), Harp (Hrp.), Percussion (Pno. (opt.), Timp., Mall. Perc. 1, Mall. Perc. 2, Perc. 1, Perc. 2, Perc. 3), and a Harp (Hrp.). The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'p' (piano). A large black 'M' watermark is visible across the center of the page.

82 Poco animato (♩ = ca. 70)

Picc.

Fl. 1

Fl. 2

Obo. 1

Eng. Hn.

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Cbs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

82 Poco animato (♩ = ca. 70)

Tpt. 1

Tpt. 2

Tpt. 3

F Hn. 1, 3

F Hn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Sr. Bc.

Hp.

Pnc. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

96

Andante calmo, tempo primo (♩ = ca. 66)

Pic.

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Bsn. 1

Bsn. 2

Ev. Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Ev. A. Cl. (opt.)

B♭ Bc. Cl.

B♭ Chs. Cl. (opt.)

Ev. A. Sax. 1

Ev. A. Sax. 2

B♭ T. Sax.

Ev. B. Sax.

96

Andante calmo, tempo primo (♩ = ca. 66)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1, 3

F Hn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. Bc.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

108 **[111] Warmly**

Picc.

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1, 3

F Hn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. B♭.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

[119] Poco appassionato **[123] Poco accel.**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1, 3

F Hn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. B♭.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

127 *Rubato!* *Rall.*

Perc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

B♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

127 *Rubato!* *Rall.*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1, 3

F Hn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. Bc.

Hp.

Pno. (opt.)

Temp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Vibra.

ff

ff

ff

B.D.

ff

The image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 134 at the top left. The tempo and mood are indicated as "Maestoso con grandezza" and "Rall." at the top right. The score is written for a large ensemble, including Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Euphonium and Clarinet in C, Bass Clarinet in C, Bassoon in C, Saxophone in A, Saxophone in B, Trumpets 1, 2, and 3, French Horns 1, 3 and 2, 4, Trombones 1, 2, and 3, Baritone/Euphonium, Tuba, Snare Drum, Cymbals, and various Percussion instruments. The score includes dynamic markings like "ff" and "pp", and a large black "M" watermark is visible across the center.

[140] Poco più calmo Rall.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

[140] Poco più calmo Rall.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. B♭

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

III. Freedom Above All

Vivace (♩ = ca. 86)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

Vivace (♩ = ca. 86)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. B♭

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

7

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. Bs.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

13

14

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. Bs.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

19

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, with staves for various instruments. The instruments listed on the left include Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Eb Cl., Bb Cl. 1, Bb Cl. 2, Bb Cl. 3, Eb A. Cl. (opt.), Bb Bc. Cl., Bb Chc. Cl. (opt.), Eb A. Sax. 1, Eb A. Sax. 2, Bb T. Sax., Eb B. Sax., Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, F Hn. 1, 3, F Hn. 2, 4, Tbn. 1, Tbn. 2, Tbn. 3, Bar. / Euph., Tuba, Str. Bs., Hrp., Pno. (opt.), Timp., Mallet Perc. 1, Mallet Perc. 2, Perc. 1, Perc. 2, and Perc. 3. The score includes musical notation, dynamics, and a large 'M' watermark.

24 A piacere!

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B. Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

A piacere!

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1, 3

F Hn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. Bs.

Hp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

34 35

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar. / Euph.

Tuba

Str. Bs.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

40 42

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar. / Euph.

Tuba

Str. Bs.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 49 at the top left and 49 in a box at the top center. The score is written for a large ensemble, with staves for the following instruments listed on the left: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Ban. 1, Ban. 2, Eb Cl., Bb Cl. 1, Bb Cl. 2, Bb Cl. 3, Eb A. Cl. (opt.), Bb Bb. Cl., Bb Cbs. Cl. (opt.), Eb A. Sax. 1, Eb A. Sax. 2, Bb T. Sax., Eb B. Sax., Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, F Hn. 1, 3, F Hn. 2, 4, Tbn. 1, Tbn. 2, Tbn. 3, Bar./Euph., Tuba, Str. Bs., Hrp., Pno. (opt.), Timp., Mallet Perc. 1, Mallet Perc. 2, Perc. 1, Perc. 2, and Perc. 3. The score includes various musical notations such as notes, rests, and dynamic markings (p, mp, mf, All). A large black 'M' watermark is prominently displayed in the center of the page.

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 56 at the top left and 60 at the top center. The score is written for a large ensemble of instruments, including:

- Pic. (Piccolo)
- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- Bsn. 1 (Basset Horn 1)
- Bsn. 2 (Basset Horn 2)
- E♭ Cl. (E♭ Clarinet)
- B♭ Cl. 1 (B♭ Clarinet 1)
- B♭ Cl. 2 (B♭ Clarinet 2)
- B♭ Cl. 3 (B♭ Clarinet 3)
- E♭ A. Cl. (opt.) (E♭ Alto Clarinet, optional)
- B♭ Bc. Cl. (B♭ Bass Clarinet)
- B♭ Chs. Cl. (opt.) (B♭ Contrabass Clarinet, optional)
- E♭ A. Sax. 1 (E♭ Alto Saxophone 1)
- E♭ A. Sax. 2 (E♭ Alto Saxophone 2)
- B♭ T. Sax. (B♭ Tenor Saxophone)
- E♭ B. Sax. (E♭ Baritone Saxophone)
- B♭ Tpt. 1 (B♭ Trumpet 1)
- B♭ Tpt. 2 (B♭ Trumpet 2)
- B♭ Tpt. 3 (B♭ Trumpet 3)
- F Hn. 1, 3 (F Horn 1, 3)
- F Hn. 2, 4 (F Horn 2, 4)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- Bar. / Euph. (Baritone / Euphonium)
- Tuba
- Str. Bc. (Snare Drum)
- Hp. (Cymbal)
- Pno. (opt.) (Piano, optional)
- Timp. (Timpani)
- Mall. Perc. 1 (Mall. Perc. 1)
- Mall. Perc. 2 (Mall. Perc. 2)
- Perc. 1 (Perc. 1)
- Perc. 2 (Perc. 2)
- Perc. 3 (Perc. 3)

The score includes various musical notations, including notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *p* (piano). A large, stylized black 'M' watermark is prominently displayed across the center of the page.

63

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Es Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ Bs. Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1, 3

F Hn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar./Euph.

Tuba

Str. Bs.

Hp.

Pno. (opt.)

Tom.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The instruments listed on the left side of the page are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Eb Cl., Bb Cl. 1, Bb Cl. 2, Bb Cl. 3, Eb A. Cl. (opt.), Bb B. Cl., Bb Chs. Cl. (opt.), Eb A. Sax. 1, Eb A. Sax. 2, Bb T. Sax., Eb B. Sax., Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, F Hn. 1, 3, F Hn. 2, 4, Tbn. 1, Tbn. 2, Tbn. 3, Bar. / Euph., Tuba, Str. Bb., Hp., Pno. (opt.), Timp., Mall. Perc. 1, Mall. Perc. 2, Perc. 1, Perc. 2, Perc. 3, and Wind Chimes. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *p*, *mp*). A large, stylized black 'M' watermark is prominently displayed across the center of the page, partially obscuring the musical notation. The page is numbered 70 at the top left and 71 at the top right.

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 88 in the top left corner and 96 in the top right corner. The score is written for a large ensemble of instruments, including:

- Piccolo (Pic.)
- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Oboe 1 (Ob. 1)
- Oboe 2 (Ob. 2)
- Bassoon 1 (Bsn. 1)
- Double Bassoon (D. Bsn.)
- E♭ Clarinet (E♭ Cl.)
- B♭ Clarinet 1 (B♭ Cl. 1)
- B♭ Clarinet 2 (B♭ Cl. 2)
- B♭ Clarinet 3 (B♭ Cl. 3)
- E♭ Alto Clarinet (opt.) (E♭ A. Cl. (opt.))
- B♭ Bass Clarinet (B♭ Bc. Cl.)
- B♭ Contrabass Clarinet (opt.) (B♭ Cbs. Cl. (opt.))
- E♭ Alto Saxophone 1 (E♭ A. Sax. 1)
- E♭ Alto Saxophone 2 (E♭ A. Sax. 2)
- B♭ Tenor Saxophone (B♭ T. Sax.)
- E♭ Baritone Saxophone (E♭ B. Sax.)
- B♭ Trumpet 1 (B♭ Tpt. 1)
- B♭ Trumpet 2 (B♭ Tpt. 2)
- B♭ Trumpet 3 (B♭ Tpt. 3)
- F Horn 1, 3 (F Hn. 1, 3)
- F Horn 2, 4 (F Hn. 2, 4)
- Trombone 1 (Tbn. 1)
- Trombone 2 (Tbn. 2)
- Trombone 3 (Tbn. 3)
- Baritone / Euphonium (Bar. / Euph.)
- Tuba
- Snare Drum (Str. Bc.)
- Hi-hat (Hp.)
- Snare Drum (opt.) (Pns. (opt.))
- Timpani (Timp.)
- Mall. Perc. 1 (Mall. Perc. 1)
- Mall. Perc. 2 (Mall. Perc. 2)
- Perc. 1
- Perc. 2
- Perc. 3

The score includes various musical notations, including notes, rests, and dynamic markings such as *p* (piano), *pp* (pianissimo), and *f* (forte). A large, stylized black 'M' watermark is prominently displayed across the center of the page, partially obscuring the musical notation.

97

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

D. Bsn.

in Bsn. 2

Bsn. 2

Es Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Es A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

Es A. Sax. 1

Es A. Sax. 2

B♭ T. Sax.

Es B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1, 3

F Hn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar. / Euph.

Tuba

Srr. B♭.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

101

106

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Es Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Es A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

Es A. Sax. 1

Es A. Sax. 2

B♭ T. Sax.

Es B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1, 3

F Hn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar. / Euph.

Tuba

Srr. B♭.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

109

This image shows a page from a musical score, likely for a concert band or orchestra. The score is written for a large ensemble, with multiple staves for different instruments. The instruments listed on the left include Piccolo (Pic.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), E♭ Clarinet (E♭ Cl.), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bass Clarinet 3 (B♭ Cl. 3), E♭ Alto Clarinet (opt.) (E♭ A. Cl. (opt.)), Bass Baritone Clarinet (B♭ Bc. Cl.), Bass Contrabass Clarinet (opt.) (B♭ Cbs. Cl. (opt.)), E♭ Alto Saxophone 1 (E♭ A. Sax. 1), E♭ Alto Saxophone 2 (E♭ A. Sax. 2), B♭ Tenor Saxophone (B♭ T. Sax.), E♭ Bass Saxophone (E♭ B. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), F Horn 1, 3 (F Hn. 1, 3), F Horn 2, 4 (F Hn. 2, 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Baritone / Euphonium (Bar. / Euph.), Tuba, Snare Drum (Sr. Bc.), Harp (Hp.), Piano (opt.) (Pno. (opt.)), Timpani (Timp.), Mallet Percussion 1 (Mall. Perc. 1), Mallet Percussion 2 (Mall. Perc. 2), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score is written in 4/4 time and features a large, stylized 'M' watermark in the center. The page number '122' is visible in the top left corner, and '128' is visible in the top right corner. The music is written in a standard musical notation with various dynamics and articulations.

129

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ Bc. Cl.

B♭ Cbs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. Bc.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

136

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ Bc. Cl.

B♭ Cbs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. Bc.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Tub. Bells

Glock.

Ti.

143

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1, 3

F Hn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar. / Euph.

Tuba

Str. Bs.

Hp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Fibonacci

150 Poco meno mosso e misterioso (♩ = ca. 82)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

Fibonacci

150 Poco meno mosso e misterioso (♩ = ca. 82)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1, 3

F Hn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar. / Euph.

Tuba

Str. Bs.

Hp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 158 in the top left corner. The score is written for a large ensemble, with staves for various instruments including woodwinds (Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Clarinet in B-flat 1, Clarinet in B-flat 2, Clarinet in B-flat 3, Clarinet in A (optional), Bassoon in Clarinet, Bassoon in Clarinet (optional), E-flat Saxophone 1, E-flat Saxophone 2, Baritone Saxophone, Bass Saxophone), brass (Trumpet 1, Trumpet 2, Trumpet 3, French Horn 1, 3, French Horn 2, 4, Trombone 1, Trombone 2, Trombone 3, Baritone/Euphonium, Tuba, Stripped Bass), strings (Piano (optional), Timpani, Mallet Percussion 1, Mallet Percussion 2, Percussion 1, Percussion 2, Percussion 3), and a large black 'M' logo is visible on the right side. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'mp' (mezzo-piano). The 'M' logo is a large, stylized letter 'M' with a black background and a white outline, positioned vertically on the right side of the page.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, with staves for various instruments including Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Bb Cl. 1, Bb Cl. 2, Bb Cl. 3, Eb A. Cl. (opt.), Bb Bb Cl.), Saxophones (Eb A. Sax. 1, Eb A. Sax. 2, Bb T. Sax., Eb B. Sax.), Trumpets (Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3), Horns (F Hn. 1, 3, F Hn. 2, 4), Tuba (Tbn. 1, Tbn. 2, Tbn. 3), Baritone/Euphonium (Bar./Euph.), Tuba (Tuba), Str. Bb., Hrp., Pno. (opt.), Timp., Mall. Perc. 1, Mall. Perc. 2, Perc. 1, Perc. 2, and Perc. 3. The score includes musical notation such as notes, rests, and dynamic markings like 'pp' and 'p'. A large, stylized 'M' logo is prominently displayed in the center of the page, overlaid on the musical staves.

This image shows a page from a musical score, likely for a symphony orchestra. The page is filled with musical staves for various instruments. At the top, there are staves for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). Below these are staves for E-flat Clarinet (Eb Cl.), B-flat Clarinet 1 (Bb Cl. 1), B-flat Clarinet 2 (Bb Cl. 2), B-flat Clarinet 3 (Bb Cl. 3), E-flat Alto Clarinet (opt.) (Eb A. Cl. (opt.)), B-flat Bass Clarinet (Bb Bc. Cl.), B-flat Contrabass Clarinet (opt.) (Bb Cbs. Cl. (opt.)), E-flat Saxophone 1 (Eb Sax. 1), E-flat Saxophone 2 (Eb Sax. 2), B-flat Tenor Saxophone (Bb T. Sax.), and E-flat Baritone Saxophone (Eb B. Sax.). The middle section includes staves for B-flat Trumpet 1 (Bb Tpt. 1), B-flat Trumpet 2 (Bb Tpt. 2), and B-flat Trumpet 3 (Bb Tpt. 3). Below these are staves for F Horn 1, 3 (F Hn. 1, 3), F Horn 2, 4 (F Hn. 2, 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Baritone / Euphonium (Bar. / Euph.), Tuba, Str. Bc. (String Bass), Horns (Hps.), Posaone (opt.) (Pno. (opt.)), and Timpani (Timp.). At the bottom, there are staves for Mallet Percussion 1 (Mall. Perc. 1), Mallet Percussion 2 (Mall. Perc. 2), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). A large, stylized watermark 'M' is superimposed over the center of the page. The score includes various musical notations, including notes, rests, and dynamic markings like 'ff' and 'mf'. There are also some text annotations like 'Glissola!' and 'All'.

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 186 in the top left corner. It contains staves for various instruments, including Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Bassoons (Bsn. 1, Bsn. 2), Clarinets (Eb Cl., Bb Cl. 1, Bb Cl. 2, Bb Cl. 3, Eb A. Cl. (opt.), Bb Bb. Cl., Bb Chs. Cl. (opt.)), Saxophones (Eb A. Sax. 1, Eb A. Sax. 2, Bb T. Sax., Eb B. Sax.), Trumpets (Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3), Horns (F Hn. 1, 3, F Hn. 2, 4), Tuba (Tbn. 1, Tbn. 2, Tbn. 3), Baritone/Euphonium (Bar./Euph.), Tuba (Tuba), String Bass (Str. B.), Harp (Hrp.), Piano (Pno. (opt.)), and Timpani (Timp.). The score includes various musical notations, including notes, rests, and dynamic markings such as 'f' (forte) and 'mf' (mezzo-forte). A large black 'M' watermark is visible in the center of the page.

192 *Leggiero*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cl. E♭

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Ch. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

192 *Leggiero*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1, 3

F Hn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. Bc.

Hr.

Pns. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

SYMPHONY OF FREEDOM - 79

SYMPHONY OF FREEDOM - 80

240

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ Bs. Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar. / Euph.

Tuba

Str. Bs.

Hp.

Pno. (opt.)

Timp.

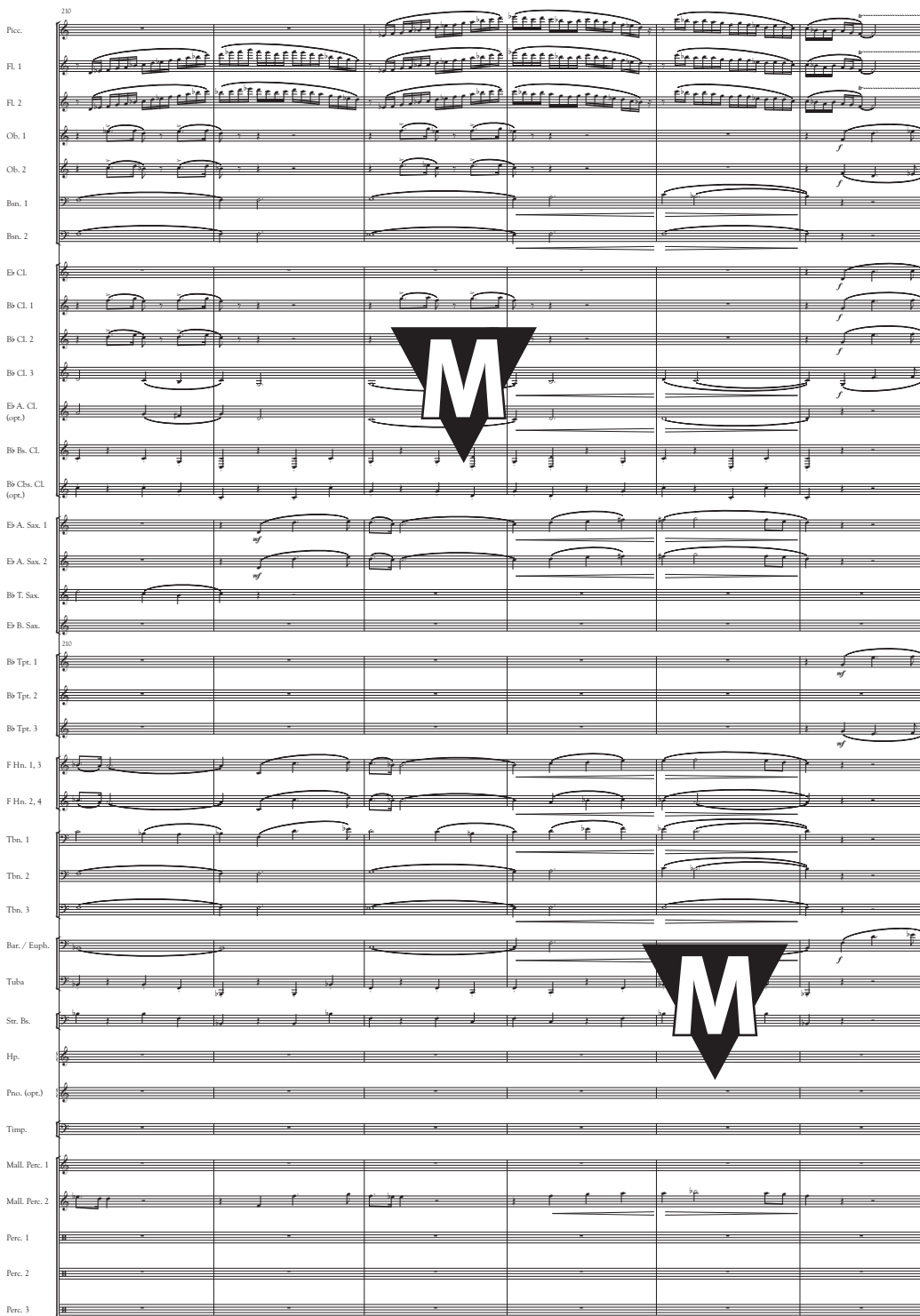
Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3



246

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ Bs. Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Thn. 1

Thn. 2

Thn. 3

Bar. / Euph.

Tuba

Str. Bs.

Hp.

Pno. (opt.)

Timp.

Mall. Perc. 1

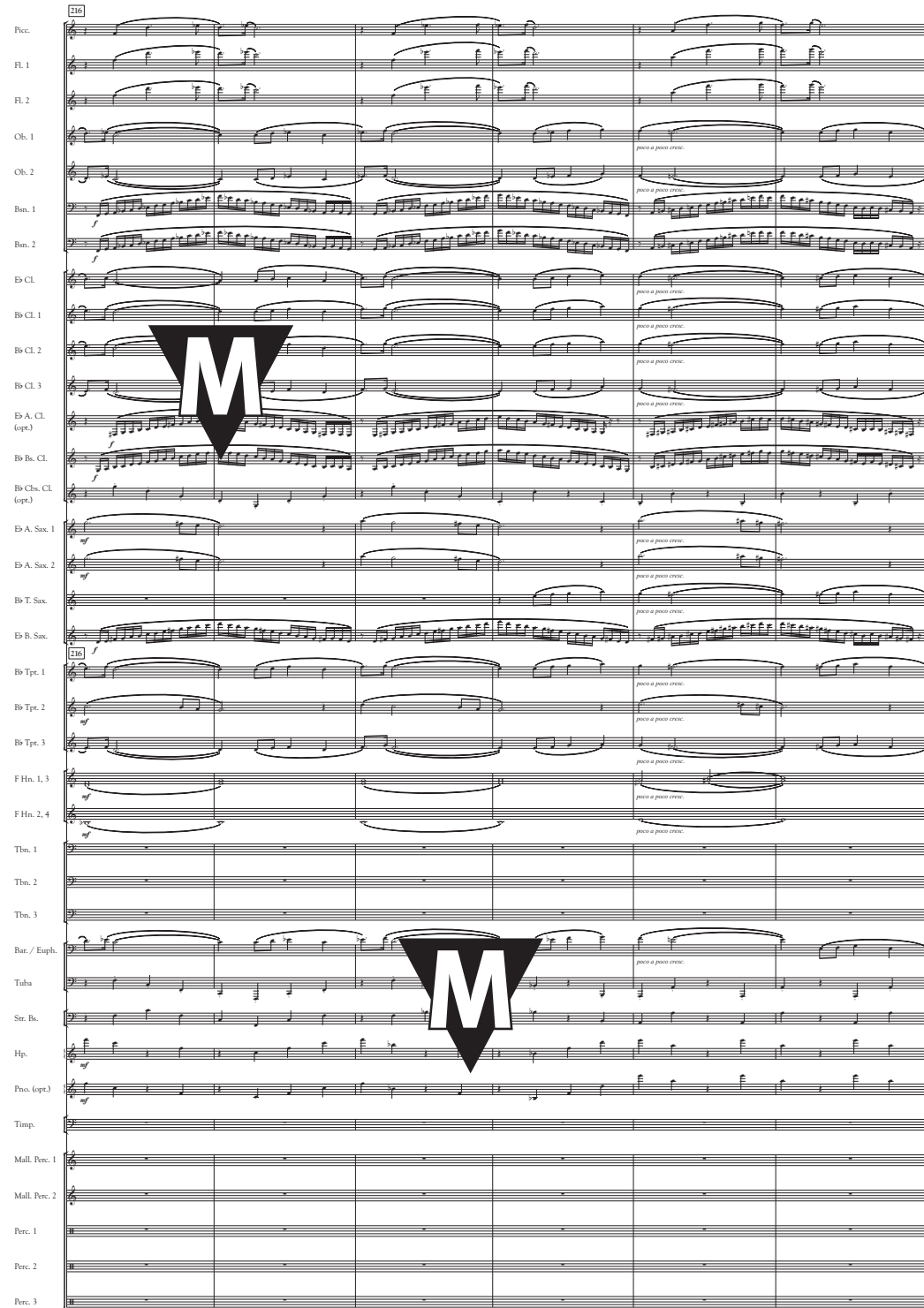
Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

poco a poco cresc.



222

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. B♭

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

229

[230] Poco meno mosso e misterioso ($\text{♩} = \text{ca. } 82$)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. B♭

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

This image shows a page from a musical score, likely for a symphony or concert band. The page is filled with musical staves for various instruments. The instruments listed on the left include Piccolo (Pic.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), Double Bassoon (D. Bsn.), Clarinet in C (Cl.), Clarinet in C 1 (Bb Cl. 1), Clarinet in C 2 (Bb Cl. 2), Clarinet in C 3 (Bb Cl. 3), E-flat Clarinet (opt.) (Eb A. Cl. (opt.)), Bass Clarinet (Bb Bb. Cl.), Bass Clarinet in C (opt.) (Bb Cbs. Cl. (opt.)), E-flat Saxophone 1 (Eb A. Sax. 1), E-flat Saxophone 2 (Eb A. Sax. 2), Bass Tenor Saxophone (Bb T. Sax.), Bass Baritone Saxophone (Eb B. Sax.), Baritone Tuba 1 (Bb Tpt. 1), Baritone Tuba 2 (Bb Tpt. 2), Baritone Tuba 3 (Bb Tpt. 3), French Horn 1, 3 (F Hn. 1, 3), French Horn 2, 4 (F Hn. 2, 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Baritone/Euphonium (Bar./ Euph.), Tuba, Stripped Bass (Str. Bs.), Harp (Hp.), Piano (opt.) (Pno. (opt.)), Timpani (Timp.), Mallet Percussion 1 (Mall. Perc. 1), Mallet Percussion 2 (Mall. Perc. 2), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score includes musical notation such as notes, rests, and dynamic markings like 'p' (piano) and 'pp' (pianissimo). A large, stylized black 'M' watermark is prominently displayed in the center of the page, partially obscuring the musical notation. The page number '237' is visible in the top left corner.

This image shows a page from a musical score, likely for a symphony or concert band. The page is numbered 244 in the top left corner. The score is written for a large ensemble, with staves for various instruments including Piccolo, Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Bassoons (Bsn. 1, Bsn. 2), Clarinets (Eb Cl., Bb Cl. 1, Bb Cl. 2, Bb Cl. 3), Saxophones (Eb A. Sax. 1, Eb A. Sax. 2, Bb T. Sax., Eb B. Sax.), Trumpets (Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3), Horns (F Hn. 1, 3; F Hn. 2, 4), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Tuba, Euphonium (Euph.), Percussion (Perc. 1, Perc. 2, Perc. 3), and Strings (Violins, Violas, Cellos, Double Basses). The score includes various musical notations such as notes, rests, and dynamic markings (pp, p, mp, mf, f, ff). A large black 'M' watermark is visible across the center of the page.

252

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

252

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. Bs.

Hr.

Pns. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

260

Poco rall.

[262] Meno mosso

Poco rall.

[266] Più mosso (l. = ca. 100)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

260

Poco rall.

[262] Meno mosso

Poco rall.

[266] Più mosso (l. = ca. 100)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. Bs.

Hr.

Pns. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

267

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ Bs. Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Trbn. 1

Trbn. 2

Trbn. 3

Bar. / Euph.

Tuba

Str. Bs.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

274

275

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ Bs. Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Trbn. 1

Trbn. 2

Trbn. 3

Bar. / Euph.

Tuba

Str. Bs.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

282 284

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ Bsn. Cl.

B♭ Cls. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. Bsn.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

290 292 Più mosso (♩ = ca. 115)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ Bsn. Cl.

B♭ Cls. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. Bsn.

Hrp.

Pno. (opt.)

Timp.

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

299 *Poco accel.*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

299 *Poco accel.*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. B♭.

Hrp.

Pno. (opt.)

Timpani

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Tabular Bells

Glock.

Cymb. a2

308 *Lento* (♩ = ca. 60) *Presto* (♩ = ca. 130) *Affretando*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

E♭ A. Cl. (opt.)

B♭ B♭ Cl.

B♭ Chs. Cl. (opt.)

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ T. Sax.

E♭ B. Sax.

308 *Lento* (♩ = ca. 60) *Presto* (♩ = ca. 130) *Affretando*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hrn. 1, 3

F Hrn. 2, 4

Tbn. 1

Tbn. 2

Tbn. 3

Bar. / Euph.

Tuba

Str. B♭.

Hrp.

Pno. (opt.)

Timpani

Mall. Perc. 1

Mall. Perc. 2

Perc. 1

Perc. 2

Perc. 3

Tab. Bells