

RWS SYMPHONY BAND SERIES

FULL CONDUCTOR SCORE

Catalog No: RWS-1711-01

Ancient Airs And Dances

Suite No. 1 for Symphonic Winds

IV. Passo Mezzo e Mascherada

Ottorino Respighi

Arranged by

William V. Johnson

Symphony Band Series

RWS MUSIC
COMPANY

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INSTRUMENTATION

Conductor Score.....	1	E $\flat$ Alto Clarinet (optional).....	1	1st Trombone.....	2
Piccolo.....	1	B $\flat$ Bass Clarinet.....	2	2nd Trombone.....	2
1st Flute.....	5	E $\flat$ Contralto Clarinet (optional).....	1	Bass Trombone.....	2
2nd Flute.....	5	B $\flat$ Contrabass Clarinet (optional).....	1	Euphonium B.C.....	2
1st Oboe.....	1	B $\flat$ Soprano Sax.....	1	Euphonium T.C.....	2
2nd Oboe.....	1	1st E $\flat$ Alto Saxophone.....	3	Tuba.....	4
English Horn (optional).....	1	2nd E $\flat$ Alto Saxophone.....	3	String Bass.....	1
1st Bassoon.....	1	B $\flat$ Tenor Saxophone.....	2	Piano.....	1
2nd Bassoon.....	1	E $\flat$ Baritone Saxophone.....	1	Harp (optional).....	1
Contrabassoon (optional).....	1	1st B $\flat$ Trumpet.....	3	Mallet Percussion 1: Xylophone.....	1
E $\flat$ Clarinet (optional).....	1	2nd B $\flat$ Trumpet.....	3	Mallet Percussion 2: Marimba.....	2
1st B $\flat$ Clarinet.....	4	3rd B $\flat$ Trumpet.....	3	Timpani.....	1
2nd B $\flat$ Clarinet.....	4	1st & 3rd F Horn.....	2	Percussion 1: Snare Drum, Bass Drum.....	3
3rd B $\flat$ Clarinet.....	4	2nd & 4th F Horn.....	2	Percussion 2: Crash Cymbals, Tambourine.....	2

PROGRAM NOTES

Ottorino Respighi was born in Bologna, Italy, on July 9, 1879 and died in Rome on April 18, 1936. Respighi was one of the most imaginative orchestrators of the first part of the twentieth century. While most of his musical studies were undertaken in Italy, he spent two crucial years in Russia where he took lessons in orchestration with Nikolai Rimsky-Korsakov. He developed a masterful technique in the use of instrumental color and sonority, firmly rooted in the late-Romantic tradition. He maintained this style with only marginal influence from the revolutionary changes in music that occurred during his lifetime. He is best known for his three Roman orchestral tone poems: Fountains of Rome, Pines of Rome and Roman Festivals.

Respighi was also a scholar of early music, editing the works of Claudio Monteverdi and Tomaso Antonio Vitali, as well as transcribing works by many Renaissance and early Baroque composers. He also delighted in arranging obscure early music for modern performance. His three suites of Ancient Airs and Dances are based on Italian and French lute music mostly from the early seventeenth century to accompany dancers and singers.

NOTES TO CONDUCTOR

The finale of Suite No. 1, Passo mezzo e mascherada, provides both a dance and an air. It combines two contrasting forms, through a pair of anonymous melodies. The name of the opening, fast-paced passo mezzo remains obscure. It might mean step-and-a-half, referring to the pattern of the dance it accompanied. Respighi alternates it with a mascherada, a type of villanella designed to be sung and played at a masked ball, or by street players during Carnival season. It often contained an element of caricature. This melodic mascherada/villanella isn't as gloomy as the one heard in the third movement. The passo mezzo keeps interrupting it, gleefully and vivaciously. Eventually, the passo mezzo carries the day.

This arrangement for symphonic winds is designed to provide an additional setting of Respighi's magnificent orchestral work that captures the spirit of the Renaissance era. The original setting employed such instruments as the lute, shawm, dulcian, sackbut, trumpet, recorder, crumhorn, cornetto, and serpent along with the rich, colorful sounds of the late Romantic Orchestra. In this spirit, please note the optional parts included in this publication to fully explore the timbral colors of the modern wind band.

Best wishes for a wonderful performance.



ABOUT THE ARRANGER



William V. Johnson, Professor of Music Emeritus at California Polytechnic State University, San Luis Obispo, California, served as the university's Director of Bands for 44 years from 1966 to 2010. From 2000 to 2014, he served as the Artistic Director of the San Luis Obispo Wind Orchestra.

Johnson is the Immediate Past President of the World Association for Symphonic Bands and Ensembles (WASBE). WASBE has a membership of over 1,000 individuals and organizations in more than 50 countries. The association is dedicated to the enhancement of the symphonic band and wind ensemble as serious and distinctive medium of musical expression and cultural heritage. <http://www.wasbe.org/>

Johnson also serves as the President of Opera San Luis Obispo (California).

As a guest conductor, lecturer and clinician, Johnson has conducted wind ensembles and orchestras in the United States, Canada, Japan, Germany, France, The Netherlands, Czech Republic, Great Britain, Switzerland, Austria, New Zealand, Australia, Hong Kong, Israel, Korea, Singapore, China, Hungary and Ireland.

Johnson was elected into the American Bandmasters Association (ABA) in 1984 and served as host for the 73rd and 82nd ABA conventions held in San Luis Obispo in 2007 and 2016.

Johnson is an arranger, transcriber and composer of music for the wind band as well as wind chamber ensembles. His works can be found at <https://wvjohnson.com/>

In 1962, he received his Bachelor's Degree in music from the Indiana University School of Music and his graduate degree in Music from The University of Michigan School of Music.

He was selected as one of three Distinguished Teachers at Cal Poly. Recently, he was presented the Lifetime Achievement Award by the California Band Directors Association and received the Distinguished Service to Music Medal from Kappa Kappa Psi.

Conductor Score
RWS-1711-00

ANCIENT AIRS AND DANCES

Suite No. 1 for Symphonic Winds

Ottorino Respighi

arranged by William V. Johnson

Allegro Vivo ♩ = 126

IV. Passo Mezzo e Mascherada

Piccolo

1st & 2nd Flute

1st & 2nd Oboe

1st & 2nd Bassoon

1st/2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

E♭ Contralto Clarinet (optional)

B♭ Soprano Sax

E♭ Alto Saxophone 1-2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro Vivo ♩ = 126

1st & 2nd B♭ Trumpet

3rd B♭ Trumpet

1st & 3rd F Horn

2nd & 4th F Horn

Trombones 1-2

Bass Trombone

Euphonium B.C.

Tuba

String Bass

Piano

Mallet Percussion 1 Xylophone

Mallet Percussion 2 Marimba

Timpani A, B, C, D, E, F

Percussion 1 Snare Drum Bass Drum

Percussion 2 Crash Cymbals Tambourine

1 2 3 4 5 6 7 8 9

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Picc.

Fl.

Obs.

Bsns.

Cl. 1,2

Cl. 3

B. Cl.

Ca. Cl.

S. Sx.

A. Sxs.

T. Sx.

B. Sx.

1st / 2nd Trpts.

3rd Trpt.

1st / 3rd Horn

2nd / 4th Horn

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Bass

Piano

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

19 20 21 22 23 24 25 26 27

Picc.

Fl.

Obs.

Bsns.

Cl. 1,2

Cl. 3

B. Cl.

Ca. Cl.

S. Sx.

A. Sxs.

T. Sx.

B. Sx.

1st / 2nd Trpts.

3rd Trpt.

1st / 3rd Horn

2nd / 4th Horn

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Bass

Piano

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

div.

tutti

mp

p

f

1st only
cue: Bassoon II

34

28 29 30 31 32 33 34 35

Picc.

Fl.

Obs.

Bsns.

Cl. 1,2

Cl. 3

B. Cl.

Ca. Cl.

S. Sx.

A. Sxs.

T. Sx.

B. Sx.

1st / 2nd Trpts.

3rd Trpt.

1st / 3rd Horn

2nd / 4th Horn

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Bass

Piano

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

36 37 38 39 40 41 42 43

Picc.

Fl.

Obs.

Bsns.

Cl. 1,2

Cl. 3

B. Cl.

Ca. Cl.

S. Sx.

A. Sxs.

T. Sx.

B. Sx.

1st / 2nd Trpts.

3rd Trpt.

1st / 3rd Horn

2nd / 4th Horn

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Bass

Piano

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

44 45 46 47 48 49 50 51 52 53

Picc.

Fl.

Obs.

Bsns.

Cl. 1,2

Cl. 3

B. Cl.

Ca. Cl.

S. Sx.

A. Sxs.

T. Sx.

B. Sx.

1st / 2nd Trpts.

3rd Trpt.

1st / 3rd Horn

2nd / 4th Horn

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Bass

Piano

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

54 55 56 57 58 59 60 61

67 L'istesso tempo ♩ = 126

Picc.

Fl.

Obs.

Bsns.

Cl. 1,2

Cl. 3

B. Cl.

Ca. Cl.

S. Sx.

A. Sxs.

T. Sx.

B. Sx.

For reference only - Not valid for performance.

67 L'istesso tempo ♩ = 126

1st / 2nd Trpts.

3rd Trpt.

1st / 3rd Horn

2nd / 4th Horn

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Bass

Piano

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

62 63 64 65 66 67 68 69 70

Picc.

Fl.

Obs.

Bsns.

Cl. 1,2

Cl. 3

B. Cl.

Ca. Cl.

S. Sx.

A. Sxs.

T. Sx.

B. Sx.

1st / 2nd Trpts.

3rd Trpt.

1st / 3rd Horn

2nd / 4th Horn

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Bass

Piano

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

71 72 73 74 75 76 77 78 79 80 81

91

Picc.

Fl.

Obs.

Bsns.

Cl. 1,2

Cl. 3

B. Cl.

Ca. Cl.

S. Sx.

A. Sxs.

T. Sx.

B. Sx.

p

cue: Oboe I

cue: Bassoon II

91

1st / 2nd Trpts.

3rd Trpt.

1st / 3rd Horn

2nd / 4th Horn

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Bass

p

Piano

Mlt. 1

Mlt. 2

Timp.

dim.

p

Perc. 1

Perc. 2

90 91 92 93 94 95 96 97 98

Picc. *f*

Fl. *f*

Obs. *f*

Bsns. *f*

Cl. 1,2 *f*

Cl. 3 *f*

B. Cl. *f*

Ca. Cl. *f*

S. Sx. *f*

A. Sxs. *f*

T. Sx. *f*

B. Sx. *f*

1st / 2nd Trpts. *f*

3rd Trpt. *f*

1st / 3rd Horn *f*

2nd / 4th Horn *f*

Tbns. 1-2 *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Bass *f*

Piano *f*

Mlt. 1 *f*

Mlt. 2 *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

99 100 101 102 103 104 105 106

div.

div.

107

Picc.

Fl.

Obs.

Bsns.

Cl. 1,2

Cl. 3

B. Cl.

Ca. Cl.

S. Sx.

A. Sxs.

T. Sx.

B. Sx.

p

cue: Oboe I

cue: Bassoon II

p

107

1st / 2nd Trpts.

3rd Trpt.

1st / 3rd Horn

2nd / 4th Horn

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Bass

Piano

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

p

p

107

108

109

110

111

112

113

114

Picc. *ff*

Fl. *ff*

Obs. *ff*

Bsns. *ff*

Cl. 1,2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Ca. Cl. *ff*

S. Sx. *ff*

A. Sxs. *ff*

T. Sx. *ff*

B. Sx. *ff*

1st / 2nd Trpts. *ff*

3rd Trpt. *ff*

1st / 3rd Horn *ff* *tutti*

2nd / 4th Horn *ff* *tutti*

Tbns. 1-2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

Bass *ff*

Piano *ff*

Mlt. 1 *ff*

Mlt. 2 *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

115 116 117 118 119 120 121 122

123 ♩. = 60

Picc.

Fl.

Obs.

Bsns.

Cl. 1,2

Cl. 3

B. Cl.

Ca. Cl.

S. Sx.

A. Sxs.

T. Sx.

B. Sx.

tutti

p

mf

div.

tutti

cue: Oboe II

p

123 ♩. = 60

1st / 2nd Trpts.

3rd Trpt.

1st / 3rd Horn

2nd / 4th Horn

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Bass

Piano

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

div.

p

div.

p

p

p

p

123 124 125 126 127 128 129 130 131

132 ♩ = 126

Picc. *ff*

Fl. *div.* *ff*

Obs. *ff*

Bsns. *ff*

Cl. 1,2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Ca. Cl. *ff*

S. Sx. *ff*

A. Sxs. *ff*

T. Sx. *ff*

B. Sx. *ff*

132 ♩ = 126

1st / 2nd Trpts. *ff*

3rd Trpt. *ff*

1st / 3rd Horn *tutti* *ff*

2nd / 4th Horn *tutti* *ff*

Tbns. 1-2 *tutti* *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

Bass *ff*

Piano *ff*

Mlt. 1

Mlt. 2 *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

132 133 134 135 136 137 138 139

141 $\text{♩} = 60$

Picc.

FL.

Obs.

Bsns.

Cl. 1,2

Cl. 3

B. Cl.

Ca. Cl.

S. Sx.

A. Sxs.

T. Sx.

B. Sx.

141 $\text{♩} = 60$

1st / 2nd Trpts.

3rd Trpt.

1st / 3rd Horn

2nd / 4th Horn

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Bass

Piano

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

140 141 142 143 144 145 146 147 148

This page contains the musical score for measures 149 through 156. The instrumentation includes:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Obs.), Bassoon (Bsns.), Clarinet 1 & 2 (Cl. 1,2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Contralto Clarinet (Ca. Cl.), Saxophone Soprano (S. Sx.), Saxophone Alto (A. Sxs.), Saxophone Tenor (T. Sx.), and Saxophone Baritone (B. Sx.).
- Brass:** 1st / 2nd Trumpets (1st / 2nd Trpts.), 3rd Trumpet (3rd Trpt.), 1st / 3rd Horn (1st / 3rd Horn), 2nd / 4th Horn (2nd / 4th Horn), Trombones 1 & 2 (Tbns. 1-2), Baritone (B. Tbn.), Euphonium (Euph.), Tuba, and Bass.
- Percussion:** Piano, Milt. 1, Milt. 2, Timp., Perc. 1, and Perc. 2.

The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). A large diagonal watermark reading "For reference only. Not valid for performance." is overlaid across the page. The measures are numbered 149, 150, 151, 152, 153, 154, 155, and 156 at the bottom of the page.

157 $\text{♩} = 126$

Picc. *tutti*

Fl. *pp*

Obs. *pp*

Bsns. *pp*

Cl. 1,2

Cl. 3

B. Cl.

Ca. Cl.

S. Sx. *cue: Oboe II*

A. Sxs. *cue: Bassoon II*

T. Sx.

B. Sx.

157 $\text{♩} = 126$

1st / 2nd Trpts.

3rd Trpt.

1st / 3rd Horn

2nd / 4th Horn

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Bass

Piano

Mlt. 1 *pp*

Mlt. 2

Timp.

Perc. 1 *pp*

Perc. 2

157 158 159 160 161 162 163 164

166 Vivacious (in 2) ♩ = 144

Picc. *2* *sol* *p* *cue: Picc div.*

Fl. *2*

Obs. *2* *ff* *p* *f*

Bsns. *2* *ff*

Cl. 1,2 *2* *ff* *f*

Cl. 3 *2* *ff* *f*

B. Cl. *2* *ff*

Ca. Cl. *2* *ff* *f*

S. Sx. *2* *ff* *f*

A. Sxs. *2* *ff* *f*

T. Sx. *2* *ff* *f*

B. Sx. *2* *ff* *f*

166 Vivacious (in 2) ♩ = 144

1st / 2nd Trpts. *2* *ff* *f*

3rd Trpt. *2* *ff* *f*

1st / 3rd Horn *2* *tutti* *ff* *p* *f*

2nd / 4th Horn *2* *tutti* *ff* *f*

Tbns. 1-2 *2* *ff* *f*

B. Tbn. *2* *ff* *f*

Euph. *2* *ff* *f*

Tuba *2* *ff* *f*

Bass *2* *ff* *f*

Piano *2* *ff* *p* *f* *p*

Mlt. 1 *2* *p* *f* *p*

Mlt. 2 *2* *ff* *p*

Timp. *2* *ff* *f*

Perc. 1 *2* *ff* *f*

Perc. 2 *2* *ff* *f*

165 166 167 168 169 170

174

Picc. *mf* *f*

Fl. *mf* *f*

Obs. *f*

Bsns. *f*

Cl. 1,2 *p* *f*

Cl. 3 *p* *f*

B. Cl. *p* *f*

Ca. Cl. *f*

S. Sx. *p* *f*

A. Sxs. *p* *f*

T. Sx. *f*

B. Sx. *f*

174

1st / 2nd Trpts. *f*

3rd Trpt. *f*

1st / 3rd Horn *f*

2nd / 4th Horn *f*

Tbns. 1-2 *tutti* *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

Bass *f*

Piano *f*

Mlt. 1 *f*

Mlt. 2 *f*

Timp. *f*

Perc. 1

Perc. 2

171 172 173 174 175 176 177

Picc. *ff* *tutti* *ff* *div.* *solo* *cue: Picc* *p*

Fl. *ff*

Obs. *ff*

Bsns. *ff*

Cl. 1,2 *tutti* *ff*

Cl. 3 *ff*

B. Cl. *ff*

Ca. Cl. *ff*

S. Sax. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

1st / 2nd Trpts. *ff*

3rd Trpt. *ff* *div.*

1st / 3rd Horn *ff* *div.* *mp*

2nd / 4th Horn *ff* *div.*

Tbns. 1-2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

Bass *ff*

Piano *ff* *cue: Harp*

Mlt. 1 *ff*

Mlt. 2 *ff* *p*

Timp. *ff*

Perc. 1

Perc. 2

178 179 180 181 182 183

Picc.

Fl.

Obs.

Bsns.

Cl. 1,2

Cl. 3

B. Cl.

Ca. Cl.

S. Sx.

A. Sxs.

T. Sx.

B. Sx.

1st / 2nd Trpts.

3rd Trpt.

1st / 3rd Horn

2nd / 4th Horn

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Bass

Piano

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

104 105 106 107 108 109

194

Picc. *ff* *tutti*

Fl. *ff* *tutti*

Obs. *ff* *div.*

Bsns. *ff* *div.*

Cl. 1,2 *cresc.* *ff* *tutti*

Cl. 3 *cresc.* *ff*

B. Cl. *cresc.* *ff*

Ca. Cl. *cresc.* *ff*

S. Sax. *cresc.* *ff* *tutti*

A. Sax. *cresc.* *ff*

T. Sax. *cresc.* *ff*

B. Sax. *cresc.* *ff*

194

1st / 2nd Trpts. *ff*

3rd Trpt. *ff*

1st / 3rd Horn *cresc.* *ff* *All*

2nd / 4th Horn *cresc.* *ff* *All*

Tbns. 1-2 *ff*

B. Tbn. *ff*

Euph. *ff* *div.*

Tuba *ff*

Bass *ff*

Piano *cresc.* *ff*

Mlt. 1 *cresc.* *ff*

Mlt. 2 *cresc.* *ff*

Timp. *ff*

Perc. 1

Perc. 2

190 191 192 193 194 195 196 197

Tempo I ♩ = 126

Tempo I ♩ = 126

1st / 2nd Trpts.

3rd Trpt.

1st / 3rd Horn

2nd / 4th Horn

Tbns. 1-2

B. Tbn.

tutti

Euph.

Tuba

Bass

Piano

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

198 199 200 201 202 203

Picc.

Fl.

Obs.

Bsns.

Cl. 1,2

Cl. 3

B. Cl.

Ca. Cl.

S. Sx.

A. Sxs.

T. Sx.

B. Sx.

1st / 2nd Trpts.

3rd Trpt.

1st / 3rd Horn

2nd / 4th Horn

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Bass

Piano

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

tutti

204 205 206 207 208 209

210

Picc.

Fl.

Obs.

Bsns.

Cl. 1,2

Cl. 3

B. Cl.

Ca. Cl.

S. Sax.

A. Sax.

T. Sax.

B. Sax.

p

div.

p

p

p

p

p

cue: Oboe II

210

1st / 2nd Trpts.

3rd Trpt.

1st / 3rd Horn

2nd / 4th Horn

Tbns. 1-2

B. Tbn.

Euph.

Tuba

Bass

Piano

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

p

p

210 211 212 213 214 215 216 217 218

This image shows a page of a musical score, measures 219 through 225. The score is written for a large symphony orchestra. The instruments listed on the left are: Picc., Fl., Obs., Bsns., Cl. 1,2, Cl. 3, B. Cl., Ca. Cl., S. Sax., A. Sax., T. Sax., B. Sax., 1st / 2nd Trpts., 3rd Trpt., 1st / 3rd Horn, 2nd / 4th Horn, Tbn. 1-2, B. Tbn., Euph., Tuba, Bass, Piano, Mlt. 1, Mlt. 2, Timp., Perc. 1, and Perc. 2. The music is in 4/4 time and has a key signature of two flats (B-flat and E-flat). A large, diagonal watermark reading "For reference only. Not valid for performance." is overlaid across the entire page. The score includes various musical notations such as notes, rests, dynamics (p, f), and articulation marks (accents, staccato). The measures are numbered at the bottom: 219, 220, 221, 222, 223, 224, and 225.

226

Picc. *ff*

Fl. *ff* *tutti*

Obs. *ff* *div.* *tutti*

Bsns. *ff* *div.* *tutti* *div.* *tutti*

Cl. 1,2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Ca. Cl. *ff*

S. Sx. *ff*

A. Sxs. *ff*

T. Sx. *ff*

B. Sx. *ff*

226

1st / 2nd Trpts. *ff* *tutti*

3rd Trpt. *ff*

1st / 3rd Horn *ff*

2nd / 4th Horn *ff*

Tbns. 1-2 *ff* *tutti* *div.* *tutti*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

Bass *ff*

Piano *ff*

Mlt. 1 *ff*

Mlt. 2 *ff*

Timp. *ff*

Perc. 1

Perc. 2

226 227 228 229 230 231 232

Picc.

Fl.

Obs. *div.*

Bsns. *div.* *tutti* *div.*

Cl. 1,2

Cl. 3

B. Cl.

Ca. Cl.

S. Sx.

A. Sxs. *div.*

T. Sx.

B. Sx.

1st / 2nd Trpts. *tutti* *div.*

3rd Trpt.

1st / 3rd Horn *div.*

2nd / 4th Horn

Tbns. 1-2 *div.*

B. Tbn.

Euph.

Tuba

Bass

Piano

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

233 234 235 236 237 238 239

Picc.
 Fl.
 Obs.
 Bsns.
 Cl. 1,2
 Cl. 3
 B. Cl.
 Ca. Cl.
 S. Sax.
 A. Sax.
 T. Sax.
 B. Sax.
 1st / 2nd Trpts.
 3rd Trpt.
 1st / 3rd Horn
 2nd / 4th Horn
 Tbn. 1-2
 B. Tbn.
 Euph.
 Tuba
 Bass
 Piano
 Mlt. 1
 Mlt. 2
 Timp.
 Perc. 1
 Perc. 2

tutti *div.* *tutti*

240 241 242 243 244 245 246