

SCALDIS

Benoît Chantry

Grade / Moeilijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **4**

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Tierolff for Band No. 31 "CRAZY TONGUES"

TMPCD130631

I N S T R U M E N T A T I O N

Concert Band

Full score	1
Flute 1	3
Flute 2 (Piccolo)	3
Oboe	2
Bassoon	2
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Eb Alto Clarinet	1
Bb Bass Clarinet	1
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Euphonium	2
Bb Euphonium treble clef	3
C Basses	4
String Bass	1
Percussion 1	2
Percussion 2	1
Percussion 3	1
Timpani	1
Mallets	1

S U P P L E M E N T A R Y P A R T S

Eb Horn 1	1
Eb Horn 2	1
Eb Horn 3	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Trombone 3 bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 treble clef	1
Bb Trombone 3 treble clef	1
Bb Euphonium bass clef	2
Eb Bass treble clef	2
Eb Bass bass clef	2
Bb Bass treble clef	2
Bb Bass bass clef	2

SCALDIS:

English:

The river Scheldt is 400 kilometres long and flows through France, Belgium and The Netherlands. Its name means "shallow." It was used for navigation long before the Roman invasion, and during the Middle Ages it played an important political and economical role. Moreover, during long stretches of history it accompanied great religious and artistic trends. The introduction describes the river on a misty morning as we hear the sirens of ships. We navigate over the waves of a sometimes calm and sometimes restless river. Its history is told through a series of turbulent episodes. The music evokes the nobility of the river, the beauty of the surrounding nature, and the gratitude of the people to whom it gives work and income. Highlights of the composition are the moments when the river flows through the cities Valenciennes, Tournai, Ghent and Antwerp and finally reaches the North Sea.

Nederlands:

De Schelde is een rustige rivier van ongeveer vierhonderd kilometer lang, die door Frankrijk, België en Nederland stroomt en waarvan de naam "ondiep" betekent. Hij werd lang voor de Romeinse tijd al voor de scheepvaart gebruikt en speelde in de Middeleeuwen een belangrijke politieke en economische rol; bovendien heeft hij gedurende eeuwen grote religieuze en artistieke stromingen begeleid. De inleiding brengt ons in de sfeer van een mistige morgen en we horen op de achtergrond de toeters van de schepen. We laten ons meedrijven op de golven van de nu eens kalme, dan weer woelige stroming. De geschiedenis van de rivier wordt door middel van enkele tumultueuze episodes verteld. De muziek laat de schoonheid van de omringende natuur horen en het respect van de mensen aan wie hij werk en inkomsten biedt. Hoogtepunten in de compositie zijn te horen wanneer de rivier door grote steden zoals Valenciennes, Doornik, Gent en Antwerpen stroomt. Uiteindelijk, tegen het einde van de compositie, stroomt de Schelde onstuimig in de Noordzee.

Deutsch:

Die Schelde (Fr. *Escaut*) ist ein ruhiger Fluss, 400 Kilometer lang, der durch Frankreich, Belgien und die Niederlanden fließt und dessen Name übersetzt 'untief' bedeutet. Schon lange vor der römischen Zeit wurde die Schelde für die Schifffahrt verwendet. Im Mittelalter spielte sie eine wichtige politische und wirtschaftliche Rolle. In der Introduction hören wir die Sirenen der Schiffe an einem nebligen Morgen. Wir fahren auf den Wellen des ruhigen Stromes. Die Musik stellt vor allem die Pracht des Flusses dar, sowie die Schönheit der Natur und die Dankbarkeit der Menschen, denn durch ihn erhalten viele von ihnen Arbeit. In der Komposition werden auch die ergreifenden und beeindruckenden Bilder großer Städte wie Valenciennes, Tournai, Gent und Antwerpen verarbeitet. Ihre musikalische Umsetzung bildet auch zugleich den Höhepunkt der Komposition.

Français:

Fleuve tranquille de presque 400 km, l'Escaut, qui traverse la France, la Belgique et les Pays-Bas, porte un nom qui signifie "peu profond". Utilisé pour la navigation bien avant l'Antiquité romaine, il joue depuis le Moyen Âge un rôle politique et économique important, mais a véhiculé aussi durant plusieurs siècles les grands courants artistiques et religieux.

L'introduction nous plonge dans l'ambiance d'un matin brumeux dans lequel retentissent les sirènes des péniches. On se laisse ensuite porter par le cours du fleuve, tantôt calme, tantôt agité. Son histoire est racontée, à travers notamment quelques épisodes tumultueux. Mais la musique évoque surtout la noblesse du fleuve, la beauté de la nature qui l'accompagne, et la reconnaissance des hommes à qui il apporte ressources et travail. Les moments forts de l'oeuvre génèrent quant à eux des images à la fois émouvantes et impressionnantes : le passage de l'Escaut dans les grandes villes comme Valenciennes, Tournai, Gand et Anvers, et à la fin de l'oeuvre, l'Escaut se jetant à corps perdu dans la Mer du Nord...

BENOÎT CHANTRY

Nederlands :

Op jeugdige leeftijd gaat Benoît Chantry naar het Conservatorium van Doornik (B) waar hij piano, viool, saxofoon en slagwerk studeert. Voor het laatste onderdeel gaat hij uiteindelijk naar het 'Conservatoire Royal' te Brussel om daar verder te studeren. Op dat conservatorium volgt hij ook de studies orkestdirectie, kamermuziek, jazz en compositie (in de klas van André Waignein).

Hij houdt zich bezig met het schrijven van muziekspektakels, het schrijven van theatermuziek (onder meer voor "Rijsel Centrum 2004 van de Europese Cultuur"), maar ook arrangementen, bijvoorbeeld voor jazz- en folkartiesten. Hij valt op door zijn pogingen om diverse, vaak sterk verschillende, stijlen dicht bij elkaar te brengen. Hij dirigeert met grote regelmaat kamermuziekensembles en symfonieorkesten, soms in prestigieuze projecten zoals ondermeer bij de inhuldiging van het Instrumentenmuseum te Brussel. Hij dirigeerde veel

werk van bekende componisten. Toch gaat zijn persoonlijke voorkeur uit naar het dirigeren van harmonieorkesten. Hij dirigeert al een harmonieorkest sinds zijn 17^e. Momenteel is hij dirigent bij de harmonie "La Concorde" van Péronnes, welke in de afdeling uitmuntendheid speelt. Ook is hij dirigent van het harmonieorkest van het Conservatorium van Doornik.

Hij doceert momenteel zelf aan het Conservatorium van Doornik en aan het 'Conservatoire Royal' van Brussel. In 1999 behaalde hij de compositieprijs van de SABAM tijdens de European Jazz Contest en in 2007 de prijs van de Muziekfederatie van de Provincie Henegouwen.



English :

At a very young age, Benoît Chantry starts attending classes at the Doornik Conservatory (Belgium) where he studies piano, violin, saxophone and percussion. He continues his percussion studies at the Royal Conservatory in Brussels, where he also attends lessons for orchestral conducting, chamber music, jazz and composition (in André Waignein's class). He composes for musical spectacles, musical theatre (amongst others for "Rijsel Centre of European Culture 2004") but also arrangements for jazz and folk artists. He has a remarkable style, characterized by his attempts to combine various, often very different, styles. He very regularly conducts chamber music ensembles and symphony orchestras, at events such as the opening of the Musical Instruments Museum in Brussels. He conducted many pieces of well known composers. However, he personally favours conducting wind bands, which he has been doing since the age of 17. Currently he is the conductor of the wind band 'La Concorde' at Péronnes, which plays in the excellence division. Also he conducts the wind band of the Doornik Conservatory.

At this moment he is also a professor at the Doornik Conservatory as well as the Brussels Royal Conservatory. In 1999 he was awarded the Composition Prize winner at the SABAM European Jazz Contest and in 2007 he was awarded the Prize of the Music Federation of the Province of Henegouwen.

Deutsch:

Im jugendlichen Alter studierte Benoît Chantry Klavier, Geige, Saxophon und Schlagzeug am Musikkonservatorium von Tournai (B). Er schloss sein Schlagzeugstudium ab und studierte auch Orchesterdirektion, Kammermusik, Jazz und Instrumentalsatz (bei André Waignein) am Conservatoire Royal von Brüssel. Er kreiert Musikspektakel, schreibt Bühnenmusik – u.a. für das Ereignis „Lille Zentrum der europäischen Kultur 2004“ – und schreibt Arrangements für Jazzmusiker und Folkkünstler. Er fällt auf wegen seiner Versuche, oft ganz verschiedene Stile zu vereinigen. Er dirigiert regelmäßig Kammermusikensembles und Sinfonieorchester, oft bei

wichtigen Veranstaltungen wie z.B. bei der Huldigungsfeier des Musikinstrumentenmuseums von Brüssel. Er dirigierte die Uraufführung von verschiedenen Werken bekannter Komponisten. Jedoch hat er eine gewisse Vorliebe für das sinfonische Blasorchester. Er dirigiert schon ein Blasorchester seit dem Alter von siebzehn Jahren. Aktuell ist er Dirigent des Harmonieorchesters „La Concorde“ in Péronnes (Excellenz Stufe) und des sinfonischen Blasorchesters des Musikkonservatoriums in Tournai.

Derzeit unterrichtet er am Musikkonservatorium von Tournai und am Conservatoire Royal von Brüssel. 1999 erhielt er den Kompositionspreis der SABAM während des europäischen Jazzmusikwettbewerbes und 2007 bekam er den Preis der Blasmusikföderation der Provinz Hainaut.

Français:

Dès son plus jeune âge, Benoît Chantry entre au Conservatoire de Tournai (B) pour y apprendre le piano, le violon, le saxophone et la percussion. C'est dans cette discipline qu'il se spécialise ensuite au Conservatoire Royal de Bruxelles, où il étudie également la direction d'orchestre, la musique de chambre, le jazz et les écritures, et se forme notamment auprès d'André Waignein. Ses activités se partagent entre la conception de spectacles musicaux, l'écriture de musique pour le théâtre, notamment pour Lille 2004 Capitale culturelle européenne, et les arrangements pour des artistes de jazz et de musique traditionnelle. Il se caractérise d'ailleurs par sa volonté de rapprocher des styles parfois très différents. Il dirige régulièrement des orchestres de chambre et symphoniques, parfois dans des contextes prestigieux comme l'inauguration du Musée des Instruments de Musique de Bruxelles, et a déjà créé des œuvres de compositeurs reconnus. Mais son cœur penche surtout du côté des orchestres d'harmonie, qu'il dirige depuis l'âge de 17 ans. Actuellement, il dirige l'Harmonie La Concorde de Péronnes, reconnue en catégorie Excellence, et l'Orchestre à vent du Conservatoire de Tournai, fondé par André Waignein.

Il enseigne au Conservatoire de Tournai et au Conservatoire Royal de Bruxelles. Il a obtenu le prix de composition de la SABAM au European Jazz Contest en 1999 et le Prix de composition de la Fédération musicale du Hainaut en 2007.

SCALDIS

Story of a River

Benoît Chantry

Nebuloso (♩ = 69)

Flute 1
Flute 2 (Piccolo)
Oboe
Bassoon
Bb Clarinet 1
Bb Clarinet 2
Bb Clarinet 3
Eb Alto Clarinet
Bb Bass Clarinet
Eb Alto Saxophone 1
Eb Alto Saxophone 2
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Trumpet 1
Bb Trumpet 2
Bb Trumpet 3
F Horn 1
F Horn 2
F Horn 3
Trombone 1
Trombone 2
Trombone 3
C Euphonium
C Basses
String Bass
Timpani
Mallets
Percussion 1 (2 players)
Percussion 2
Percussion 3

Triangle or piece of metal (help percussion section !)
mp mute with hand and stroke unevenly with beater
mp div.
f like a barge siren
mp slowly and continuously
p
Pedal permanently down (use heavy object)
Repeat quickly
mp soft mallets
S.D. timpani sticks, near the circle
B.D.
Ratchet
p slowly and unevenly
mp Touch (not gliss) at different points, slowly and freely

1 2 3 4 5

This page contains the musical score for measures 11 through 15 of a symphony. The score is arranged in a standard orchestral layout with woodwinds, brass, strings, and percussion. The woodwind section includes Flutes 1 and 2, Oboe, Bassoon, Clarinets 1, 2, and 3, Alto Clarinet, and Bass Clarinet. The brass section includes Alto Saxophones 1 and 2, Tenor Saxophone, Bass Saxophone, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, Euphonium, and Baritone. The percussion section includes Timpani, Marimba, and three Percussion parts. The score features various dynamics such as *f*, *mp*, *p*, *pp*, *mf*, and *dim.*, along with performance instructions like "Repeat quickly" and "cresc. poco a poco".

Stringendo poco a poco

53

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *poco più*

Clar. 1 *mf* *dim.*

Clar. 2 *mf* *dim.*

Clar. 3 *mf* *dim.*

A. Clar. *mf* *dim.*

Bs. Clar. *poco più*

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax. *poco più*

Tpt. 1

Tpt. 2

Tpt. 3

F. Hn. 1 *p*

F. Hn. 2 *p*

F. Hn. 3 *p*

Tbn. 1 *str. mute* *mp* *open*

Tbn. 2 *str. mute* *mp* *open*

Tbn. 3 *str. mute* *mp* *open*

C. Euph.

C. Bs. *poco più*

Bs. *poco più*

Timp.

Mal. *poco più*

Perc. 1

Perc. 2

Perc. 3

53 54 55 56 57 58 59 60 61

67 Allegro (♩ = 124)

Musical score for measures 62-70. The score includes parts for Flute 1, Flute 2, Oboe, Bassoon, Clarinet 1, Clarinet 2, Clarinet 3, Alto Clarinet, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, Trumpet 2, Trumpet 3, Horn 1, Horn 2, Horn 3, Trombone 1, Trombone 2, Trombone 3, Euphonium, Bassoon, Bass, Timpani, and three Percussion parts. The score is in 4/4 time with a key signature of one flat. Dynamics include *fp*, *f*, and *mf*. A suspended cymbal is used in measure 65.

62 63 64 65 66 67 68 69 70

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. *mf*

Bsn.

Clar. 1

Clar. 2

Clar. 3

A. Clar.

Bs. Clar.

A. Sax. 1 *mf* *f*

A. Sax. 2 *mf* *f*

T. Sax. *f*

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F. Hn. 1 *poco più*

F. Hn. 2 *poco più*

F. Hn. 3 *poco più*

Tbn. 1

Tbn. 2

Tbn. 3

C. Euph.

C. Bs.

Bs.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

85

Fl. 1 *poco f*

Fl. 2 *f*

Ob. *f*

Bsn. *mf*

Clar. 1 *poco meno*

Clar. 2 *f*

Clar. 3 *f*

A. Clar. *f*

Bs. Clar. *f*

A. Sax. 1 *f* *dim. poco a poco*

A. Sax. 2 *f* *mf*

T. Sax. *f* *mf*

B. Sax. *f* *mf*

Tpt. 1 *cresc.*

Tpt. 2 *cresc.*

Tpt. 3 *cresc.*

F. Hrn. 1 *cresc.* *f*

F. Hrn. 2 *cresc.* *mf*

F. Hrn. 3 *cresc.* *mf*

Tbn. 1 *cresc.* *f*

Tbn. 2 *cresc.* *f*

Tbn. 3 *cresc.*

C. Euph. *cresc.* *f*

C. Bs. *cresc.* *f* *dim. poco a poco*

Bs. *cresc.* *f* *dim. poco a poco*

Timp. *mf* *mf*

Mal. *f* rubber mallets *mf* *dim. poco a poco*

Perc. 1 *cresc.* *mp*

Perc. 2 *p* *f* *mf* *mp* *Ratchet slowly and unevenly*

Perc. 3 *mf* *Tam tam*

81 82 83 84 85 86 87 88 89 90 91

106

This page contains the musical score for measures 102 through 111. The instruments and parts are as follows:

- Flutes:** Fl. 1 and Fl. 2 (with Oboe parts). Dynamics include *mf*.
- Woodwinds:** Clarinet 1, 2, and 3; Alto Clarinet; Bass Clarinet; Alto Saxophone 1 and 2; Tenor Saxophone; Bass Saxophone. Dynamics include *mf* and *mp*. Clarinet 2 has a *mp* dynamic.
- Brass:** Trumpet 1, 2, and 3; French Horn 1, 2, and 3; Trombone 1, 2, and 3; Euphonium; Bass Trombone. Dynamics include *mf*. Trumpet 1 and Trombone 1 have a *mf* dynamic. French Horn 1 and Trombone 1 have a *mf* dynamic. Euphonium and Bass Trombone have a *mp* dynamic. Trumpet 1 and Trombone 1 have a *mf* dynamic. French Horn 1 and Trombone 1 have a *mf* dynamic. Euphonium and Bass Trombone have a *mp* dynamic.
- Other:** Percussion 1, 2, and 3. Percussion 1 has a *dim.* dynamic.

Measure 106 is marked with a box containing the number 106. The score includes various musical notations such as notes, rests, and dynamic markings.

Fl. 1 *solo* *mf* *all* *fz*

Fl. 2 *mf* *fz*

Ob. *mf* *fz*

Bsn. *mf* *fz*

Clar. 1 *play* *mp* *fz*

Clar. 2 *fz*

Clar. 3 *fz*

A. Clar. *mf* *pp*

Bs. Clar. *mf* *pp*

A. Sax. 1 *fz*

A. Sax. 2 *fz*

T. Sax. *mf* *pp*

B. Sax. *fz*

Tpt. 1 *cresc.* *open*

Tpt. 2 *str. mute* *open* *mf* *pp*

Tpt. 3 *str. mute* *open* *mf* *pp*

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1 *cresc.*

Tbn. 2 *fz*

Tbn. 3 *fz*

C. Euph. *cresc.* *play* *mf*

C. Bs. *fz*

Bs. *fz*

Timp. *fz*

Mal. *Marimba* *p* *soft mallets* *Triangle* *fz*

Perc. 1 *p* *Susp. Cymb.* *mf*

Perc. 2 *mp*

Perc. 3

122

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *mp* *poco cresc.*

Clar. 1 *mf* *poco cresc.* *mf* *f*

Clar. 2 *mf* *f*

Clar. 3 *mf* *f*

A. Clar. *mf* *f*

Bs. Clar. *mp* *play*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mp*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

F. Hn. 1 *mp* *poco cresc.* *mf*

F. Hn. 2 *mp* *poco cresc.* *mf*

F. Hn. 3 *mf*

Tbn. 1

Tbn. 2

Tbn. 3

C. Euph. *mp* *poco cresc.*

C. Bs. *mp*

Bs. *mp*

Timp. *mp*

Mal.

Perc. 1 *p* *brushes*

Perc. 2 *mf* *f* *Bell of Ride Cymb. stick*

Perc. 3

122 123 124 125 126 127 128 129 130 131

132

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mf*

Bsn. *f* *mf*

Clar. 1 *mp* *mf*

Clar. 2 *mp* *mf*

Clar. 3 *mp* *mf*

A. Clar. *mp* *mf*

Bs. Clar. *mf*

A. Sax. 1 *mp* *mf*

A. Sax. 2 *mp* *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. 1 *mp* *molto* *open*

Tpt. 2 *mp* *molto* *open*

Tpt. 3

F Hn. 1 *mf*

F Hn. 2 *mf*

F Hn. 3 *mf*

Tbn. 1 *mf* *p* *str. mute* *open*

Tbn. 2 *mf* *p* *str. mute* *open*

Tbn. 3 *mf* *p* *str. mute* *open*

C. Euph. *f* *mf*

C. Bs. *f* *mf*

Bs. *f* *mf*

Timp. *f*

Mal. *mf*

Perc. 1 *f* heavy! *mf* Metal noise (not too high) *mf* Ton-toms (medium and low)

Perc. 2 *f* Chinese Cymb.

Perc. 3

p *mf*

132 133 134 135 136 137 138 139

146 Grandioso

Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hn. 1
F. Hn. 2
F. Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C. Euph.
C. Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3

140 141 142 143 144 145 146 147 148

Rit. 189 a Tempo (♩=63)

Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hn. 1
F. Hn. 2
F. Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C. Euph.
C. Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3

187 188 189 190 191 192 193 194 195 196

This page contains the musical score for measures 197 through 207. The instruments listed on the left are: Fl. 1, Fl. 2, Ob., Bsn., Clar. 1, Clar. 2, Clar. 3, A. Clar., Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, F. Hn. 1, F. Hn. 2, F. Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, C. Euph., C. Bs., Bs., Timp., Mal., Perc. 1, Perc. 2, and Perc. 3. The score includes various musical notations such as notes, rests, and dynamic markings. Key dynamics include *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). Performance instructions like *ten.* (tension) are also present. A box labeled '206' is located at the top right of the page. The Mal. part includes a 'Vibraphone' section with a *pp* marking.

242

Fl. 1 *f*

Fl. 2 *f*

Ob. *f* *cresc.*

Bsn. *mf* *cresc. poco a poco* *f* *div.*

Clar. 1 *f* *cresc.*

Clar. 2 *f* *cresc.*

Clar. 3 *f* *cresc.*

A. Clar. *f* *cresc.*

Bs. Clar. *mf* *cresc. poco a poco*

A. Sax. 1 *f* *cresc.*

A. Sax. 2 *f* *cresc.*

T. Sax.

B. Sax. *mf* *cresc. poco a poco*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

F. Hn. 1 *mf* *cresc. poco a poco*

F. Hn. 2 *mf* *cresc. poco a poco*

F. Hn. 3 *mf* *cresc. poco a poco*

Tbn. 1 *mf* *cresc. poco a poco* *f*

Tbn. 2 *mf* *cresc. poco a poco* *f*

Tbn. 3 *mf* *cresc. poco a poco* *f*

C. Euph. *mf* *cresc. poco a poco* *f*

C. Bs. *mf* *cresc. poco a poco*

Bs. *mf* *cresc. poco a poco*

Timp. *p*

Mal. *cresc. poco a poco* *f*

Perc. 1 *mf* *cresc. poco a poco*

Perc. 2 *Susp. Cymb.* *p*

Perc. 3 *Tam tam* *f*

242 243 244 245 246 247 248 249 250

This page of a musical score covers measures 251 through 259. The instrumentation includes Flutes (1 & 2), Oboe, Bassoon, Clarinets (1, 2, 3), Alto Clarinet, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets (1, 2, 3), Horns (French, Trombone, Euphonium), Basses, Timpani, and Mallets. Percussion includes Wood Block and Suspended Cymbal. The score features various dynamics such as *mf*, *f*, *p*, and *sub.* (subito). A rehearsal mark '254' is placed above the first staff at the beginning of measure 254. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support and melodic lines. The percussion parts include a steady wood block pattern and a suspended cymbal that enters in measure 257.

251 252 253 254 255 256 257 258 259

Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hn. 1
F. Hn. 2
F. Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C. Euph.
C. Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3

269 270 271 272 273 274 275 276

This page of a musical score, numbered 37, covers measures 298 through 303. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes 1 and 2, Oboe, Bassoon, Clarinets 1, 2, and 3, Alto Clarinet, Bass Clarinet, and Saxophones in Alto, Tenor, and Bass. The brass section includes Trumpets 1, 2, and 3, Horns 1, 2, and 3, Trombones 1, 2, and 3, Euphonium, and Bass. The percussion section includes Timpani and Mallets. The strings are represented by three staves at the bottom, labeled Perc. 1, 2, and 3. The score features various dynamics such as *mf*, *f*, and *poco meno*. The woodwinds and strings play sustained notes with long slurs, while the brass and percussion have more rhythmic patterns. The key signature has one flat, and the time signature is 4/4.

298

299

300

301

302

303

306 *Animato*

Fl. 1 *f* *cresc.*

Fl. 2 *f* *cresc.*

Ob. *f* *cresc.*

Bsn. *f* *cresc.*

Clar. 1 *f* *cresc.*

Clar. 2 *f* *cresc.*

Clar. 3 *f* *cresc.*

A. Clar. *f* *cresc.*

Bs. Clar. *mf* *f* *cresc.*

A. Sax. 1 *f* *cresc.*

A. Sax. 2 *f* *cresc.*

T. Sax. *f* *cresc.*

B. Sax. *mf* *f* *cresc.*

Tpt. 1 *f*

Tpt. 2 *mf* *cresc.*

Tpt. 3 *mf* *cresc.*

F. Ho. 1 *mp* *mf* *cresc.*

F. Ho. 2 *mp* *mf* *cresc.*

F. Ho. 3 *mp*

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

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

Tbn. 3 *mf* *cresc.* *mp*

C. Euph. *mf* *f*

C. Bs. *mf* *f* *Thn. 3* *String Bass* *mf*

Bs. *mf* *mf*

Timp. *mf* *p*

Mal.

Perc. 1 *p*

Perc. 2 *mf* *p*

Perc. 3

304

305

306

307

308

309

310

311

316 Calmato Poco animato

Fl. 1
Fl. 2
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
A. Clar.
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
F. Hn. 1
F. Hn. 2
F. Hn. 3
Tbn. 1
Tbn. 2
Tbn. 3
C. Euph.
C. Bs.
Bs.
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3
Vibraphone

316 317 318 319 320 321

Maestoso

Poco rit.

This page contains the musical score for measures 322 through 327. The score is written for a large ensemble, including woodwinds, brass, and percussion. The tempo is marked 'Maestoso' and 'Poco rit.' at the beginning and end of the page, respectively. The key signature has one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into systems, with each instrument or group of instruments having its own staff. Dynamics are indicated by letters such as *f*, *mf*, *mp*, and *p*, along with crescendo and decrescendo markings. The percussion section includes Bells, Triangle, and three different Percussion parts. The woodwind section includes Flute 1 and 2, Oboe, Bassoon, Clarinet 1, 2, and 3, Alto Clarinet, Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, 2, and 3, Horn 1, 2, and 3, Trombone 1, 2, and 3, Euphonium, and Baritone. The brass section includes Trumpet 1, 2, and 3, Horn 1, 2, and 3, Trombone 1, 2, and 3, Euphonium, and Baritone. The percussion section includes Bells, Triangle, and three different Percussion parts.

322

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327