

MOVEMENTS

Thomas Asanger

Grade / Moeilijkheidsgraad / Degré de difficulté /

Schwierigkeitsgrad / Difficoltà 4

Duration / Tijdsduur / Durée / Dauer / Durata 11:00

Recording on / Opname op / Enregistrement sur /

Aufnahme auf / Registrazione su

On request or www.thomas-asanger.com

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

Concert Band

Full score	1
Piccolo	1
Flute 1	3
Flute 2	2
Oboe 1	1
Oboe 2	1
Bassoon 1	1
Bassoon 2	1
E♭ Clarinet	1
B♭ Clarinet 1	5
B♭ Clarinet 2	5
B♭ Clarinet 3	5
B♭ Bass Clarinet	1
E♭ Alto Saxophone 1	1
E♭ Alto Saxophone 2	1
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	1
B♭ Trumpet 1	2
B♭ Trumpet 2	2
B♭ Trumpet 3	2
B♭ Flugelhorn 1	1
B♭ Flugelhorn 2	1
F Horn 1	1
F Horn 2	1
F Horn 3	1
F Horn 4	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Euphonium	2
B♭ Euphonium treble clef	2
C Basses	4
String Bass	1
Percussion 1	1
Percussion 2	1
Percussion 3	1
Timpani	1
Mallet Percussion 1	1
Mallet Percussion 2	1

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

E♭ Horn 1	1
E♭ Horn 2	1
E♭ Horn 3	1
E♭ Horn 4	1
B♭ Trombone 1 bass clef	1
B♭ Trombone 2 bass clef	1
B♭ Trombone 3 bass clef	1
B♭ Trombone 1 treble clef	1
B♭ Trombone 2 treble clef	1
B♭ Trombone 3 treble clef	1
B♭ Euphonium bass clef	2
E♭ Bass bass clef	2
E♭ Bass treble clef	2
B♭ Bass bass clef	2
B♭ Bass treble clef	2

MOVEMENTS

English:

Movements was commissioned by the company Hödlmayr International in honor of the *Viertelfest* by the Federation of Wind Band Music in Upper Austria in 2016. The world premiere was performed by the Landesjugendblasorchester Oberösterreich (Regional Band of Young Musicians from Upper Austria), conducted by the composer in the Brucknerhaus in Linz (Austria). The composition is about the synergy between the car industry and music. It is strongly influenced by the sounds in the factories and workshops. The title of the composition refers to the musical idea of "movement" as well as to the literal meaning of "motion" and musically depicts what happens in the workshops. Let this composition surprise you!

Nederlands:

Movements is gecomponeerd in opdracht van de firma "Hödlmayr International" naar aanleiding van het "Viertelfest" van de Blaasmuziekfederatie van Opper Oostenrijk (ÖÖ Blasmusikverband) in 2016. De première werd uitgevoerd door het Landesjugendblasorchester Oberösterreich onder de leiding van de componist in het Brucknerhaus in Linz (Oostenrijk). De compositie gaat over de synergie tussen de auto industrie en de muziek. De compositie is sterk door de geluiden in de fabrieken en werkplaatsen beïnvloed. De titel van de compositie verwijst zowel naar de muzikale term "movement" als naar de letterlijke betekenis "bewegingen" en beschrijft op indrukwekkende muzikale wijze wat er in de werkplaatsen gebeurt. Laat u eens verrassen.

Deutsch:

Movements ist eine Auftragskomposition der Firma Hödlmayr International anlässlich des Viertelfestes des ÖÖ Blasmusikverbandes im Jahr 2016. Die Uraufführung fand mit dem Landesjugendblasorchester Oberösterreich unter der Leitung des Komponisten im Brucknerhaus Linz (Oberösterreich) statt. Die Komposition beschäftigt sich mit den Synergien, die sich zwischen Automobilindustrie und Musik ergeben. Eine Reihe an Komponisten hat sich bereits mit dem Thema auseinandergesetzt und beachtliche Ergebnisse geliefert. Die vorliegende Komposition ist von den Klängen und Arbeitsabläufen in Fabriken und Werkstätten beeinflusst. Der Titel der Komposition deutet auf die musikalischen Satzbezeichnungen (Movement), als auch auf die wörtliche Bedeutung des Wortes (zu Deutsch: Bewegungen) hin und beschreibt das Geschehen in Werkstätten auf musikalisch eindrucksvolle Weise. Aber lassen Sie sich selbst überraschen.

Français:

Movements a été composé à la demande de la firme Hödlmayr International à l'occasion de la fête *Viertelfest* de la Fédération des Orchestres à Vent de la Haute Autriche (ÖÖ Blasmusikverband) en 2016. L'œuvre a été créée par l'orchestre de jeunes de la Haute Autriche (Landesjugendblasorchester Oberösterreich) sous la direction du compositeur en la salle Brucknerhaus à Linz (Haute Autriche). La composition évoque les synergies entre l'industrie automobile et la musique. Plusieurs compositeurs ont déjà utilisé ce thème avec succès. La composition est fort influencée par les bruits et l'organisation du travail dans les usines et les ateliers. Le titre de la composition fait référence tant au terme musical « mouvement » qu'à la signification littéraire « mouvements » (qui bouge) et décrit de façon musicalement impressionnante ce qui se passe dans les ateliers. Laissez-vous surprendre.

THOMAS ASANGER

English:

Thomas Asanger (born Linz, 1988) is among the best-known composers of his young generation. In 2006, at age 17, he composed his first piece for band. Three years later, the composition *Grand Canyon* was published by Tierolff in the Netherlands. Since that time his compositions and arrangements are performed worldwide. Since 2010 he has also written for the German publisher Rundel. Like Fritz Neuböck and Thomas Doss, Asanger teaches band conducting for the Band Federation of Upper Austria. He is also professor at the University for Music and the Performing Arts (Universität für Musik und darstellende Kunst) in Vienna since 2013. As a choir leader he is active with the youth program at the Theater an der Wien (Vienna) and the Tonkünstlerorchester Niederösterreich. Thomas Asanger studied German at the University of Vienna, bassoon, music and choir pedagogy at the University of the Arts in Vienna, and band conducting at the private Anton Bruckneruniversity in Linz (Austria).



Nederlands:

Thomas Asanger (Linz, 1988) behoort tot de bekendere Oostenrijkse componisten van de jonge generatie. In 2006 componeerde hij op zeventienjarige leeftijd zijn eerste werk voor blaasorkest. Drie jaar later werd zijn compositie *Grand Canyon* door de Nederlandse uitgeverij Tierolff Muziekcentrale uitgegeven. Sindsdien worden zijn composities en arrangementen over de hele wereld uitgevoerd. Sinds 2010 werkt hij ook samen met de Duitse muziekuitgever Rundel. Thomas Asanger is net als Fritz Neuböck en Thomas Doss docent blaasorkestdirectie voor de Blaasmuziekfederatie van Opper Oostenrijk en is sinds 2013 wetenschappelijk medewerker aan het Instituut voor muziekwetenschap en interpretatie onderzoek aan de Kunstuniversiteit (Universität für Musik und darstellende Kunst) in Wenen. Als koorleider is hij actief bij het jeugdprogramma aan het Theater "An der Wien" en ook bij het "Tonkünstlerorchester Niederösterreich". Thomas Asanger studeerde Germanistiek aan de Universiteit van Wenen en fagot, muziek- en koorpedagogie aan de Kunstuniversiteit van Wenen en blaasorkestdirectie aan de Anton Bruckner Privatuniversität in Linz.

Deutsch:

Thomas Asanger (*1988 in Linz) zählt zu den vielversprechendsten österreichischen Komponisten der jungen Generation. 2006 komponierte er im Alter von 17 Jahren sein erstes Werk für Blasorchester. Drei Jahre später wurde seine Komposition *Grand Canyon* beim holländischen Tierolff Musikverlag unter Vertrag genommen. Seine Kompositionen und Arrangements werden seither weltweit aufgeführt. Seit 2010 besteht auch eine Zusammenarbeit mit dem deutschen Rundel Musikverlag. Thomas Asanger unterrichtet wie auch Fritz Neuböck und Thomas Doss das Fach Ensembleleitung Blasorchester im oberösterreichischen Landesmusikschulwerk und ist seit 2013 Wissenschaftlicher Mitarbeiter am Institut für Musikwissenschaft und Interpretationsforschung an der Universität für Musik und darstellende Kunst Wien. Als Chorleiter arbeitete er im Jugendprogramm am Theater an der Wien sowie für das Tonkünstlerorchester Niederösterreich. Seine Ausbildung erhielt Thomas Asanger in den Fächern Germanistik an der Universität Wien und Fagott, Musikpädagogik (mit Hauptfach Chorleitung) und Gesangspädagogik an der Universität für Musik und darstellende Kunst Wien sowie Blasorchesterleitung an der Anton Bruckner Privatuniversität Linz.

Français :

Thomas Asanger (Linz, 1988) est l'un des compositeurs autrichiens les plus connus de la jeune génération actuelle. En 2006 il compose sa première œuvre à l'âge de dix-sept ans. Trois ans plus tard sa composition *Grand Canyon* est éditée par la maison d'édition néerlandaise Tierolff Muziekcentrale. Dès lors ses compositions et arrangements sont joués dans le monde entier. Depuis 2010 il est également édité par les éditions allemandes Rundel. Thomas Asanger enseigne, tout comme Fritz Neuböck et Thomas Doss la direction d'orchestre à vent pour la Fédération des Orchestres à Vent de la Haute-Autriche et depuis 2013 il est collaborateur scientifique à l'Institut pour les sciences musicales et la recherche de l'interprétation à l'université des arts (Universität für Musik und darstellende Kunst) à Vienne. Il est également actif comme chef de chœur pour le programme des jeunes au Théâtre « An der Wien » et pour le Tonkünstlerorchester de la Basse-Autriche. Thomas Asanger a étudié l'allemand à l'Université de Vienne, le basson et la pédagogie musicale (spécialité musique chorale) à l'Université des Arts à Vienne, et la direction d'orchestre à vent à l'Université privée Anton Bruckner à Linz.

MOVEMENTS

Thomas Asanger

Lento misterioso $\text{♩} = 70$

The score is arranged in a standard concert band layout. The woodwind section includes Piccolo, Flute 1-2, Oboe 1-2, Bassoon 1-2, Eb Clarinet, Bb Clarinet 1-3, and Bb Bass Clarinet. The saxophone section includes Eb Alto Saxophone 1-2, Bb Tenor Saxophone, and Eb Baritone Saxophone. The brass section includes Bb Trumpet 1-3, Bb Flugelhorn 1-2, F Horn 1-4, Trombone 1-3, and C Euphonium. The string section includes C Bases, String Bass, and Timpani. Mallet Percussion 1 and 2 are also present. Percussion 1 includes S.C., Anvil, Cymbals a2, Tam Tam, Triangle, and Signal Horn. Percussion 2 includes Anvil, S.C., Whip, Windchimes, and S.D. Percussion 3 includes Radio, Hihat, and B.D. The score features various dynamics such as *ppp*, *pp*, *p*, *mp*, *fz*, and *f*. Performance instructions include "Con sord.", "Significant Phone-Ringtone", "Turn on the radio! (e.g.: Happy - Pharrell Williams)", and "S.C. (with Coin)". The score is divided into measures 1 through 8.

17

rit. a tempo

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

E♭ Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Flghn. 1-2

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

C Euph.

C Bs.

Str. Bs.

Timp.

Mall. 1

Mall. 2

Perc. 1

Perc. 2

Perc. 3

S.C. (with Coin)

Susp. Cym.

Bs. Dr.

Cym. à 2

Anvil

Xylophone

mp *mf* *f* *espress.* *secco!*

Senza sord.

(hard mallets)

Hihat

Musical score for orchestra, measures 25-30. The score includes parts for Piccolo, Flutes (Fl. 1-2), Oboes (Ob. 1-2), Bassoons (Bsn. 1-2), Eb Clarinet, Clarinets (Clar. 1, 2, 3), Bass Clarinet, Saxophones (A. Sax. 1, 2, T. Sax., B. Sax.), Trumpets (Tpt. 1, 2, 3), Flute Horns (Flh. 1-4), Trombones (Tbn. 1, 2, 3), Euphonium (Euph.), Tuba (Tbn.), Timpani (Timp.), and Percussion (Perc. 1, 2, 3). The score is in 2/2 time and features various dynamics such as *f*, *mp*, and *p*. The percussion part includes a complex rhythmic pattern in the third part.

Picc. *mf* *f*

Fl. 1-2 *mf* *f*

Ob. 1-2 *mf* *f*

Bsn. 1-2 *mp* *mf*

Eb Clar. *mf* *f*

Clar. 1 *mf* *f*

Clar. 2 *mf* *f*

Clar. 3 *mf* *f*

Bs. Clar. *mf* *f*

A. Sax. 1 *cresc.* *mf* *mf*

A. Sax. 2 *cresc.* *mf* *mf*

T. Sax. *mf* *mf*

B. Sax. *mf* *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Flghn. 1-2 *più f*

F Hn. 1 *cresc.* *mf* *più f*

F Hn. 2 *cresc.* *mf* *più f*

F Hn. 3 *cresc.* *mf* *più f*

F Hn. 4 *cresc.* *mf* *più f*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tbn. 3 *mp* *mf*

C Euph. *mf* *mf*

C Bs. *mf* *mf*

St. Bs. *mf* *mf*

Timp. *mf*

Mall. 1 *mf* *f*

Mall. 2 *mf* *f*

Perc. 1 *mf*

Perc. 2 *Susp. Cym.* *mf*

Perc. 3 *mf*

This page contains the musical score for measures 37 through 42. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Picc., Fl. 1-2, Ob. 1-2, Bsn. 1-2, Eb Clar., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Flghn. 1-2, F Hn. 1, F Hn. 2, F Hn. 3, F Hn. 4, Tbn. 1, Tbn. 2, Tbn. 3, C Euph., C Bs., St. Bs., Timp., Mall. 1, Mall. 2, Perc. 1, Perc. 2, and Perc. 3. The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *mf*, *f*), articulation marks, and performance instructions like "(hard mallets)", "Anvil", and "Whip!". The key signature is three flats (B-flat major or D-flat minor) and the time signature is 2/2. The page is numbered 37, 38, 39, 40, 41, and 42 at the bottom of each measure group.

This page contains the musical score for measures 43 through 48. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Picc., Fl. 1-2, Ob. 1-2, Bsn. 1-2, Eb Clar., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Flghn. 1-2, F Hn. 1, F Hn. 2, F Hn. 3, F Hn. 4, Tbn. 1, Tbn. 2, Tbn. 3, C Euph., C Bs., Sr. Bs., Timp., Mall. 1, Mall. 2, Perc. 1, Perc. 2, and Perc. 3. The score includes various musical notations such as notes, rests, dynamics (f, ff), and articulation marks. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The page number 43 is centered below the first measure, and the page number 48 is centered below the last measure.

This page contains the musical score for measures 49 through 56 of an orchestral work. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc.
- Fl. 1-2
- Ob. 1-2
- Bsn. 1-2
- E♭ Clar.
- Clar. 1
- Clar. 2
- Clar. 3
- Bs. Clar.
- A. Sax. 1 (Hn. 3)
- A. Sax. 2 (Hn. 4)
- T. Sax.
- B. Sax.
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Flghn. 1-2
- F Hn. 1
- F Hn. 2
- F Hn. 3
- F Hn. 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- C Euph.
- C Bs.
- St. Bs.
- Timp.
- Mall. 1
- Mall. 2
- Perc. 1
- Perc. 2
- Perc. 3

Key performance markings include *sosten.*, *ff*, *mf*, *mp*, *espress.*, *mf cantabile*, and *Play*. The score features various musical notations such as slurs, accents, and dynamic markings across the measures.

49

50

51

52

53

54

55

56

L'istesso tempo ♩ = 140

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, grouped by family. The score spans measures 57 to 63. The key signature is three flats (B-flat major or D-flat minor), and the time signature is common time (C). The tempo is marked 'L'istesso tempo' with a quarter note equal to 140 beats per minute. The score features a variety of musical textures, including melodic lines, harmonic support, and rhythmic patterns. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated throughout. The percussion section includes an anvil part starting in measure 60.

57

58

59

60

61

62

63

This page of a musical score covers measures 64 through 69. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing sixteenth-note patterns with dynamics *mp*, *mf*, *f*, and *mp*.
- Fl. 1-2**: Flutes 1 and 2, playing sixteenth-note patterns with dynamics *mp*, *mf*, *f*, and *mp*.
- Ob. 1-2**: Oboes 1 and 2, playing sixteenth-note patterns with dynamics *mf* and *f*.
- Bsn. 1-2**: Bassoons 1 and 2, playing sustained notes with dynamics *p*, *f*, and *p*.
- Eb Clar.**: Eb Clarinet, playing sustained notes.
- Clar. 1, 2, 3**: Clarinets 1, 2, and 3, playing sixteenth-note patterns with dynamics *mp stacc.*, *f*, and *mp*.
- Bs. Clar.**: Bass Clarinet, playing sustained notes with dynamics *f* and *mp*.
- A. Sax. 1, 2**: Alto Saxophones 1 and 2, playing sustained notes.
- T. Sax.**: Tenor Saxophone, playing sustained notes.
- B. Sax.**: Baritone Saxophone, playing sustained notes with dynamics *f* and *mp*.
- Tpt. 1, 2, 3**: Trumpets 1, 2, and 3, playing sustained notes.
- Flghn. 1-2**: Flute-Glitches 1 and 2, playing sustained notes.
- F Hn. 1, 2, 3, 4**: Four French Horns, playing sustained notes.
- Tbn. 1, 2, 3**: Three Trombones, playing sustained notes with dynamics *p*, *f*, and *p*.
- C Euph.**: C Euphonium, playing sustained notes with dynamics *p*, *mp*, *f*, and *p*.
- C Bs.**: C Bass, playing sustained notes with dynamics *f* and *mp*.
- St. Bs.**: St. Bass, playing sustained notes with dynamics *f* and *mp*.
- Timp.**: Timpani, playing sustained notes with dynamics *f* and *mp*.
- Mall. 1, 2**: Mallets 1 and 2, playing sixteenth-note patterns with dynamics *mp stacc.*, *f*, and *mp stacc.*.
- Perc. 1, 2, 3**: Percussion 1, 2, and 3, playing various rhythmic patterns with dynamics *mp*, *mf*, *f*, and *mp*.

103

Picc.

Fl. 1-2
espress.

Ob. 1-2
espress.
a2

Bsn. 1-2
p

E♭ Clar.

Clar. 1
stagger breathing
p

Clar. 2
p

Clar. 3
p

Bs. Clar.
p

A. Sax. 1
espress.

A. Sax. 2
espress.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Flghn. 1-2
stagger breathing
p

F Hn. 1
pp

F Hn. 2
pp

F Hn. 3
pp

F Hn. 4
pp

Tbn. 1

Tbn. 2

Tbn. 3

C Euph.

C Bs.
(String Bass) pizz., no Tuba
p

Sr. Bs.
pizz.
p

Timp.

Mall. 1

Mall. 2

Perc. 1

Perc. 2
Susp. Cym.

Perc. 3

Bsn.
mp

mf

mp

mf

103

104

105

106

107

108

109

110

111

Picc. *mf*

Fl. 1-2 *mp* *mf*

Ob. 1-2 *mp* *mf*

Bsn. 1-2 *f*

E♭ Clar. *f*

Clar. 1 *mp* *f*

Clar. 2 *mp* *f*

Clar. 3 *f*

Bs. Clar. *mf* *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f* Play

B. Sax. *mf* *f*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Flghn. 1-2

F Hn. 1 *f* *sonore*

F Hn. 2 *f* *sonore*

F Hn. 3 *mf* *f* *sonore*

F Hn. 4 *mf* *f* *sonore*

Tbn. 1 *mp* *f* *sonore*

Tbn. 2 *mp* *f* *sonore*

Tbn. 3 *mp* *f* *sonore*

C Euph. *f* *sonore*

C Bs. *mf* *f* *sonore*

St. Bs. *mf* *f* *sonore*

Timp. *mf* *mf*

Mall. 1

Mall. 2

Perc. 1 Triangle (let ring) *mf*

Perc. 2 *mf*

Perc. 3 *mf* *Hihat*

111

112

113

114

115

116

117

118

Adagio espressivo $\text{♩} = 90$

127

rit. a tempo

Picc. *f* *p sub.* *f* *ff* *fp*

Fl. 1-2 *f* *p sub.* *f* *ff* *fp*

Ob. 1-2 *f* *p sub.* *f* *ff* *fp*

Bsn. 1-2 *f* *p sub.* *f* *ff* *fp*

E♭ Clar. *f* *p sub.* *f* *ff* *fp*

Clar. 1 *f* *p sub.* *f* *ff* *fp*

Clar. 2 *f* *p sub.* *f* *ff* *fp*

Clar. 3 *f* *p sub.* *f* *ff* *fp*

Bs. Clar. *f* *p sub.* *f* *ff* *fp*

A. Sax. 1 *f* *p sub.* *f* *ff* *fp*

A. Sax. 2 *f* *p sub.* *f* *ff* *fp*

T. Sax. *f* *p sub.* *f* *ff* *fp*

B. Sax. *f* *p sub.* *f* *ff* *fp*

Tpt. 1 *f* *p sub.* *f* *ff* *fp*

Tpt. 2 *f* *p sub.* *f* *ff* *fp*

Tpt. 3 *f* *p sub.* *f* *ff* *fp*

Flghn. 1-2 *f* *p sub.* *quasi ff* *ff* *fp*

F Hn. 1 *f* *p sub.* *quasi ff* *ff* *fp*

F Hn. 2 *f* *p sub.* *quasi ff* *ff* *fp*

F Hn. 3 *f* *p sub.* *quasi ff* *ff* *fp*

F Hn. 4 *f* *p sub.* *quasi ff* *ff* *fp*

Tbn. 1 *f* *p sub.* *f* *ff* *fp*

Tbn. 2 *f* *p sub.* *f* *ff* *fp*

Tbn. 3 *f* *p sub.* *f* *ff* *fp*

C Euph. *f* *p sub.* *f* *ff* *fp*

C Bs. *f* *p sub.* *f* *ff* *fp*

St. Bs. *f* *p sub.* *f* *ff* *fp*

Timp. *f* *p* *f* *ff* *fp* (hard mallets)

Mall. 1 *f*

Mall. 2 *f* Tubular Bells *f* Cym. à 2

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff* Bs. Dr. *ff* Bs. Dr. *ff* Bs. Dr. *ff*

127 128 129 130 131 132 133 134

rit. Blow in your instrument! 138 **Allegro vivace** ♩ = 150

Picc. *ff* *p* *ppp*

Fl. 1-2 *ff* *p*

Ob. 1-2 *ff* *p*

Bsn. 1-2 *ff* *p* *mf*

E♭ Clar. *ff* *p*

Clar. 1 *ff* *p*

Clar. 2 *ff* *p*

Clar. 3 *ff* *p*

Bs. Clar. *ff* *p* *mf*

A. Sax. 1 *ff* *mf* Hn. 1

A. Sax. 2 *ff* *p*

T. Sax. *ff* *p*

B. Sax. *ff* *p* *mf*

Tpt. 1 *ff* *p*

Tpt. 2 *ff* *p*

Tpt. 3 *ff* *p*

Flghn. 1-2 *ff* *p*

F Hn. 1 *ff* *mf* *3*

F Hn. 2 *ff*

F Hn. 3 *ff*

F Hn. 4 *ff*

Tbn. 1 *ff* *Con sord.* *mf* < *sfz* *mf* < *sfz* *mf* < *sfz* *mf* < *sfz*

Tbn. 2 *ff* *Con sord.* *mf* < *sfz* *mf* < *sfz* *mf* < *sfz* *mf* < *sfz*

Tbn. 3 *ff* *Con sord.* *mf* < *sfz* *mf* < *sfz* *mf* < *sfz* *mf* < *sfz*

C Euph. *ff* *p* *ppp*

C Bs. *ff* *p* *mf*

St. Bs. *ff* *p* *mf*

Timp. *p* *mf*

Mall. 1

Mall. 2

Perc. 1

Perc. 2

Perc. 3 *Hihat* *mf*

135 136 137 138 139 140 141 142 143

Musical score for orchestra, measures 144-152. The score includes parts for Piccolo (Picc.), Flutes 1-2 (Fl. 1-2), Oboes 1-2 (Ob. 1-2), Bassoons 1-2 (Bsn. 1-2), Eb Clarinet (Eb Clar.), Clarinets 1, 2, and 3 (Clar. 1, 2, 3), Bass Clarinet (Bs. Clar.), Alto Saxophones 1 and 2 (A. Sax. 1, 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpets 1, 2, and 3 (Tpt. 1, 2, 3), Flute Horns 1-4 (F Hn. 1-4), Trombones 1-3 (Tbn. 1-3), Contrabassoon (C Euph.), Bassoon (C Bs.), Strachey Bassoon (St. Bs.), Timpani (Timp.), Mallets 1 and 2 (Mall. 1, 2), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score features various dynamics such as *mf*, *sfz*, *p*, *f*, *pp*, and *cresc.*, along with articulation marks like accents and slurs. The percussion parts include specific instructions for Tam-Tam, Whip!, and Xylophone.

This page of a musical score contains measures 153 through 161. The instruments listed on the left are Piccolo, Flutes 1-2, Oboes 1-2, Bassoon 1-2, Eb Clarinet, Clarinets 1-3, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophone, Bass Saxophone, Trumpets 1-3, Flute Horns 1-4, Trombones 1-3, C Euphonium, C Bass, St. Bass, Timpani, Mallets 1-2, and Percussion 1-3. The score features various dynamics such as *f* (forte) and *mf* (mezzo-forte), and includes performance instructions like "Senza sord." (without mutes) for the trombones. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. The percussion section includes a steady pattern of mallets and a complex rhythmic pattern for the third percussionist.

165

f *mp* *mf* *f* *mp*

f *mp* *f* *mp*

mp *mp* *mp* *mp*

Finger-Cymbals
mp

162 163 164 165 166 167 168 169 170

Picc. *f*
 Fl. 1-2 *f*
 Ob. 1-2 *f*
 Bsn. 1-2 *f*
 Eb Clar. *p*
 Clar. 1 *p*
 Clar. 2 *p*
 Clar. 3 *f*
 Bs. Clar. *f*
 A. Sax. 1 *f*
 A. Sax. 2 *f*
 T. Sax. *f*
 B. Sax. *f*
 Tpt. 1 *Con sord.* *mf*
 Tpt. 2 *Con sord.* *mf*
 Tpt. 3 *Con sord.* *mf*
 Flghn. 1-2 *p*
 F Hn. 1 *p*
 F Hn. 2 *p*
 F Hn. 3 *f*
 F Hn. 4 *f*
 Tbn. 1 *f*
 Tbn. 2 *f*
 Tbn. 3 *f*
 C Euph. *f*
 C Bs. *f*
 Sr. Bs. *f*
 Timp. *f*
 Mall. 1 *f*
 Mall. 2 *f*
 Perc. 1 *f*
 Perc. 2 *S.D.* *mp* *f* *mp*
 Perc. 3 *f*

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Eb Clar.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Flghn. 1-2

F Hn. 1

F Hn. 2

F Hn. 3

F Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

C Euph.

C Bs.

St. Bs.

Timp.

Mall. 1

Mall. 2

Perc. 1

Perc. 2

Perc. 3

This page of a musical score, page 26, covers measures 189 through 197. The score is for a large orchestra and includes parts for Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Eb Clarinet, Clarinets 1-3, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophone, Bass Saxophone, Trumpets 1-3, Flugelhorn 1-2, French Horns 1-4, Trombones 1-3, Contrabassoon, Basses, Timpani, and Mallet Percussion 1-2. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

204

Picc. *ff furioso* *sfz*
 Fl. 1-2 *ff furioso* *sfz*
 Ob. 1-2 *ff furioso* *sfz*
 Bsn. 1-2 *ff furioso* *sfz*
 Eb Clar. *ff furioso* *sfz*
 Clar. 1 *ff furioso* *sfz*
 Clar. 2 *ff furioso* *sfz*
 Clar. 3 *ff furioso* *sfz*
 Bs. Clar. *f* *sfz*
 A. Sax. 1 *f* *ff furioso* *sfz*
 A. Sax. 2 *f* *ff furioso* *sfz*
 T. Sax. *sfz*
 B. Sax. *f*
 Tpt. 1 *ff furioso* *sfz*
 Tpt. 2 *ff furioso* *sfz*
 Tpt. 3 *ff furioso* *sfz*
 Flghn. 1-2 *ff furioso* *p sub.* *p*
 F Hn. 1 *p*
 F Hn. 2 *p*
 F Hn. 3 *p*
 F Hn. 4 *p*
 Tbn. 1 *Con sord.* *f < sfz* *f < sfz* *f*
 Tbn. 2 *Con sord.* *f < sfz* *f < sfz* *f*
 Tbn. 3 *Con sord.* *f < sfz* *f < sfz* *f*
 C Euph. *p*
 C Bs. *f*
 St. Bs. *f*
 Timp. *f*
 Mall. 1 *f*
 Mall. 2 *f*
 Perc. 1 *f* *Bull Horn (Klaxon)*
 Perc. 2 *Whip!* *sfz*
 Perc. 3 *f*