

THE WINDWORKS RENAISSANCE SERIES

Aria della battaglia by Andrea Gabrieli is part of a series of multi-voiced and single- to multi-choir compositions edited for various instrumental ensembles. It encompasses a philosophy of rediscovering, editing and utilizing early music as a flexible and timeless resource of modern performance potentiality. This work is a wonderful example of the wide range of wind orchestrations that help in defining the modern wind band with its various chamber-through-full resources that reside under the complete wind band umbrella.

The editor's goal is to present not only brass performance possibilities with these works but also many various instrumental groupings that may fit and complement an already existing instrumental pool of players—your current ensemble forces. In the spirit from which this music was conceived, each work includes various C, B \flat , F and E \flat transpositions (analogous to the manner in which Renaissance composers used clefs—some of their manuscripts involved up to six different clefs!). During the late sixteenth and early seventeenth centuries, depending on which instrumentalists were employed for a performance, an instrumental rehearsal probably involved not only determining what instrument could play which part (depending on the tessitura of each individual line in the music), but also what dynamic changes and articulations should be used—this depended greatly on the mixture of timbres (brass vs. reeds or strings, etc.).

We have designed this edition with an array of transpositions that is a flexible instrumental source for all groups with the hopes that this music may work itself back into a core compositional curriculum for all instrumental ensembles. Performances can include not only single family groups of cylindrical and conical brass, double reeds and single reeds, but also mixed settings of brass and woodwinds (the “C” parts also create many string instrument possibilities and combinations). This work is also edited to encourage experimentation in rehearsal with suggested tempi marked in the score, plus a guide to suggested articulation included with each set. Implementing an authentically adaptable approach towards instrumentation, dynamics and articulation has become one of the main challenges in this series for modern instruments and represents an attempt at bringing “back to the future” this interactive, flexible and adjustable performance practice.

A “C” score has been provided along with various transposed instrumentations listed in the [Transpositions and Ranges](#) section to serve as a guide for determining those instrumentations that best balance together with an available pool of instruments and players to serve as convenient access to many various performance and rehearsal possibilities. It provides for experimenting not only with instrumentation and balance, but also dynamics, articulation, tempo, seating, etc. The parts are clean and intended to be marked differently with each performance situation. For example, instead of erasing previous markings made by a brass ensemble or scratching out permanent directions, a woodwind group may choose to print out new, clear parts, ready to mark in their own edits that they determine together in rehearsal. Starting with the notes first, without any other outside influence or prejudice can lead to a very creative rehearsal process and a refreshing and unique performance experience.

Because the score and parts have also not been marked with the customary array of articulations, the composer's original intent of interpretive flexibility can be preserved. Slurring and legato passages were rare and were, in fact, frowned upon. Articulation practices of the time were based on very elaborate and advanced methods (see [Performance Practice Guide](#)). Dynamics are left to the performance situation (i.e., all brass, combination of winds and brass, etc.) so that you can determine correct balances. For instance, if you decide to perform the work with an alternation of woodwinds and brass, your dynamics will be very different than if you perform the work with all brass (woodwind sections will probably have to be played louder to balance the brass but can still retain the timbral and dynamic contrast). Score tempo markings and metronomic modulations are essentially editorial determinations—as usual for the time, these original scores included absolutely no performance markings whatsoever.

Andrea Gabrieli's *Battle Aria* was originally an eight-voice instrumental work. This sixteen-voice version takes advantage of the obvious antiphonal and timbral style. This timbral combination/contrast between the two instrumental groups can be accentuated by alternating the forte and piano sections. For instance, this work lends itself to such dynamic/timbral possibilities as brass/forte – double reeds/piano, tutti/forte – brass or double reeds/piano, etc. Of course, using two brass choirs or mixed groups is always possible with contrasting dynamics increased by spatial seating (forte group right, piano group left, etc.). The acoustics and size of the hall and stage may contribute to the effect and balances. Informed and careful experimentation can provide for creative rehearsals and unique performances. Whatever the instruments and dynamics are employed, experiment with the flexibility. Again, the key is to experiment, taking full advantage of the freedom this music offers. The possibilities are endless, and considering the amount of music available from this era, it is conceivable that one could include “new” Renaissance works during a concert season every year.

THE COMPOSER

Sixteenth-century Italy witnessed one of the great outbursts of instrumental music in Western culture. By 1550, Italy had become the leading center in the production of instrumental music, including that for lute, keyboard and instrumental ensemble. Andrea Gabrieli (1510–1586), a prolific organist and composer, was one of the most accessible and utilitarian composers of any musical era. Best recognized as the uncle of Giovanni Gabrieli, almost nothing is known of his life before 1557, when he became organist at St. Mark's Cathedral, Venice, following Claudio Merulo. A pupil of Adrian Willaert, his influence in the later 16th century was considerable, especially in Italy but also in Germany. His works are among the first by a native Venetian to escape the dominance of the Franco-Flemish style. Innovative techniques are found particularly in the ceremonial music which tends to be homophonic, largely syllabic, polychoral and very sonorous. His many compositions utilized nearly every genre known at the time and include sacred vocal pieces (masses, psalms, motets, concerti), madrigals (eight books and many independent pieces), other secular vocal works of various types, and many instrumental compositions (canzonas, ricercars, intonationi and toccatas). Many of his works were first published posthumously, edited by Giovanni Gabrieli. Andrea Gabrieli is also remembered as the main teacher of Sweelinck.

The current edition of Gabrieli's *Aria della battaglia* was transcribed for the modern orchestra wind section from the *Canto Dialoghi Musicali de Diversi Eccellenissimi Autori*: Venice 1590. The work is subtitled "per sonare d'Instrumenti da fiato" ("to be played by wind instruments") and is one in a long line of such descriptive works dating from the sixteenth century with no instrumental designation whatsoever. While examples of programmatic compositions appeared as early as the fourteenth century, the concept first gained momentum with the publication of Janequin's programmatic chansons, such as *La Guerre* from 1529, which depicted the Battle of Marignan in 1515 in which the French, under the leadership of King Francis I, were victorious. This chanson, which extolled the valorous feats of the victors on the battlefield with its various onomatopoeic sounds of battle, was immediately to the liking of Renaissance courtiers. This may be witnessed by the scores of "battle pieces," both vocal and instrumental, which were subsequently written during the same century by composers such as Isaac, Padovano, Guami and Vecchi, along with Gabrieli. The popularity of this genre, however, did not fade with the close of the Renaissance. Rather, a rich development continued into the nineteenth century with Beethoven's *Wellington's Victory*, the so-called "Battle Symphony," being a latter-day example.

INSTRUMENTAL ENSEMBLE POSSIBILITIES

Sixteen-voice, Double Choir Work: Andrea Gabrieli's *Aria della battaglia per sonare d'Instrumenti da Fiato* (from 1567, originally an eight-voice single choir work).

The edition of this work provides for the following instrumental possibilities:

- **Orchestra Wind Section**
ex.: 2 Flutes, Oboe, English horn or Clarinet, 2 Bass Clarinets, 2 Bassoons, 3 Trumpets, 2 Horns and 3 Trombones
- **Double Reeds and Brass** (suggested instrumentation)
ex.: 2 Oboes, 2 English horns, 4 Bassoons, 3 Trumpets and 5 Trombones
- **Double Brass Ensemble**
ex.: conical vs. cylindrical brass — 3 Flugelhorns, 3 Horns, 2 Euphoniums, 3 Trumpets, 5 Trombones
- **Mixed Wind Ensemble**
ex.: Flute, Oboe, English horn, Clarinet, Bass Clarinet, 2 Bassoons, 3 Trumpets, 3 Horns, Trombone and Euphonium/Tuba
- **Saxophones and Brass**
ex.: 2 Soprano Saxes, 2 Alto Saxes, 2 Tenor Saxes, 2 Bari Saxes, 3 Trumpets, 3 Horns, Trombone and Euphonium/Tuba

TRANSPOSITIONS AND RANGES

(Ranges: middle C = c⁴)

Voice	Range	Instrumental Options	Transpositions*
1	f ¹ –a ²	Flute, Oboe, Clarinet, Soprano Sax, Trumpet	C, B _b
2	c ¹ –d ²	Flute, Oboe, Clarinet, Soprano Sax, Trumpet	C, B _b
3	g–c ²	English horn, Clarinet, Alto Sax, Trumpet	C, B _b , F, E _b
4	f–a ¹	English horn, Clarinet, Alto Sax, Horn, Trumpet	C, B _b , F, E _b
5	c–d ¹	Bass Clarinet, Bassoon, Tenor Sax, Horn, Trombone	C, B _b , F (WP E _b Treble Clef, WP B _b Bass Clef, WP B _b Treble Clef)
6	c–d ¹	Bass Clarinet, Bassoon, Tenor Sax, Trombone, Horn	C, B _b , F (WP B _b Bass Clef)
7	c–c ¹	Bassoon, Bass Clarinet, Bari Sax, Horn, Trombone, Euph.	C, B _b , E _b (WP B _b Bass Clef)
8	f–b _b	Bassoon, Bass Clarinet, Bari Sax, Trombone, Euphonium	C, B _b , E _b (WP B _b Bass Clef)
9	e ¹ –a ²	Trumpet	C, B _b
10	b _b –d ²	Trumpet	C, B _b
11	c ¹ –d ²	Trumpet	C, B _b
12	f–a ¹	Horn, Trombone	C, F (WP E _b Treble Clef, WP B _b Bass Clef)
13	c–d ¹	Horn, Trombone	C, F (WP E _b Treble Clef, WP B _b Bass Clef)
14	c–f ¹	Horn, Trombone	C, F (WP E _b Treble Clef, WP B _b Bass Clef)
15	f–d ¹	Trombone, Euphonium	C (WP B _b Bass Clef)
16	f–g	Trombone, Euphonium, Tuba	C (WP B _b Bass Clef, WB E _b Bass Clef, WP E _b Treble Clef)

*All World Parts are denoted with the prefix WP and available for download from www.alfred.com/worldparts

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

TEMPO SUGGESTIONS

This score is written in modern notation (meter, bar lines and rhythmic units), but the characteristic rhythmic beaming of notes of the High renaissance has been maintained. Any rules of tempo, however, were still in transition during the Gabrieli's time and the metronome was not to be invented for over two hundred more years. Determinations such as the human heart beat and the "physiological motor unit" (Praetorius, 1619) with metric proportions (such as 2:1, 3:2, etc.) were still deciding factors in the late sixteenth century. The following tempo ranges for each section are meant as guides and the ranges of tempo are flexible. They should reflect the flow and connection of the Renaissance style of rhythmic devices that are based on the relationship of the long and short (see Performance Practice Guide). In contrast to modern practice, the Renaissance metronomic modulations function in reverse (i.e., the quarter note in common time is slower than the half note in alla breve and 3/2). This is mostly due to how mensural notation translates into modern notation but also relates to style and articulation.

Part I:

Measure 1: quarter note=100–116
 Measure 62: half note=126–144
 Measure 102: quarter note=100–116
 Measure 118: half note=126–144

Part II:

Measure 1: quarter note=120–132
 Measure 38: half note=120–132
 Measure 40: quarter note=120–132
 Measure 94: half note=72–80
 Measure 130: quarter note=120–132
 Measure 161: half note=120–132
 Measure 181: quarter note=120–132

PERFORMANCE PRACTICE GUIDE

A performer has the use of varying articulations, tempi, phrasing, tone/timbre and dynamics when deciding how to interpret a phrase or a entire work within the composer's original intentions or desires. When a phrase or an entire work requires an energetic or pensive spirit, selected articulations, tempi, phrasing, tone/timbre, and dynamics should express this quality. Expressive music of the sixteenth century stemmed from the freedom of the Renaissance performer to choose from the immense amount of available techniques of musical expression. With all of this in mind, the following editorial suggestions are some of the most agreed upon (including Ganassi, Mersenne, Castellani/Durant, Dalla Casa, Artusi, Kottick) and common practices of the time:

1. Long notes should be emphasized and short notes unemphasized. A slight separation of notes of rhythmic subdivision (eighth and sixteenths in duple meters, half and quarter notes in triple meters) is recommended. These pitches should not be played short, but rather tenuto with space. Un-subdivided note values should be given full value, i.e., whole through quarter notes in duple time and dotted-half through dotted-half notes in triple time.
2. Accents are not produced by hard tongues or loud volumes. Accented notes should involve subtle emphasis and be proceeded by space. Normally, the first note of a phrase should receive this refined accent.
3. Within individual voice lines, an intermediate phrase ending should be played with a decrescendo and receive no accent. Though there is little evidence of gradual dynamic changes before the seventeenth century, it is generally agreed upon that a long note at the end of an individual choir's cadence should diminuendo slightly for balance (especially when overlapping with another entering choir). All other dynamic gradations should be performed with level planes of volume, with the beginnings of phrases understood as starting *subito* in nature (no obvious crescendi), and limited to either piano or forte.
4. A slight separation between leaps and long notes is recommended. Also, in the triple meter sections, slightly separate long tones from a following tone of shorter value (i.e., whole note—[very slight space]—half note) creating a lilt forward.
5. Since bar line accent did not exist in the Renaissance, neither did the rhythmic device of syncopation. Try not to emphasize this rhythmic device.
6. The melodic nature of a line determines the length style of its notes. More melodic—more length, less melodic—more detached.
7. Long passages of legato are uncommon, though slurring short groups of rapid pitches seems to have been accepted depending on the performer's technique (Mersenne in 1636 indicated two-note slurs). Very little is written in the early treatises about slurring however performers who slurred fast passages because they had not mastered the light, double-tongue technique (le-re-le-re, te-re-le-re) were subject to disapproval. There are few passages in sixteenth century instrumental music which might suggest any slurring. Connection of fast-note runs should be accompanied by the tongue creating 'tongued slurs' and the desired tenuto effect.

MARK DAVIS SCATTERDAY

Mark Davis Scatterday is Professor of Conducting and Chair of the Conducting and Ensembles Department at the University of Rochester's Eastman School of Music. As only the fourth conductor of the Eastman Wind Ensemble, Scatterday joined a prestigious line of conductors in the past fifty-plus years of the famed ensemble: Donald Hunsberger, A. Clyde Roller and Frederick Fennell. In 2004, he led the EWE in their return tour of Japan, as well as Taiwan and Macao. In 2005, Scatterday led the Eastman Wind Ensemble in a highly acclaimed performance at Carnegie Hall and also conducted a concert in Japan as part of the opening ceremonies of a new concert hall in Karuizawa, joined by members of the Tokyo Philharmonic. Recently, the EWE and Scatterday have just finished recording a new CD with the Canadian Brass featuring the music of Bernstein, Rayburn Wright, Bramwell Tovey and Jeff Tyzik. It is due to be released in 2008 on Opening Day Records.



Having received a Doctor of Musical Arts in Conducting at the Eastman School of Music in 1989, Professor Scatterday has directed wind ensembles and orchestras throughout North America and Asia. Dr. Scatterday also conducts the Eastman Wind Orchestra, teaches undergraduate conducting classes and supervises doctoral conducting students. Prior to his appointment at Eastman, Dr. Scatterday was Professor of Music and Chair of the Department

of Music at Cornell University. While at Cornell, he was one of the principal conductors of the professional new music group Ensemble X, which performed at Carnegie Hall in 2003, and was also the conductor and music director of the Cayuga Chamber Winds, a professional chamber winds ensemble in Ithaca, New York.

Professor Scatterday maintains an active guest conducting schedule as well as researching and writing articles involving score analysis, performance practices and conducting. His articles on Venetian Renaissance wind music and the wind and percussion music of Karel Husa have been published in editions of *Wind Works*, *College Band Director's National Association Journal*, and *Band Director's Guide*.

An advocate of contemporary music, especially the music of Husa and Roberto Sierra, Scatterday has commissioned and premiered over 25 works including Sierra's *Diferencias* (1997), *Fanfarria* (2000) and *Octeto* (2003) and his transcription of *Fandangos* (2004). He recently conducted the premiere recording of Roberto Sierra's *Cancionero Sefardi* with members of the Milwaukee Symphony on Fleur De Son Classics (2001), Judith Weir's *Concerto for Piano and Musicians Wrestling Everywhere* with Ensemble X on Albany Records (2005), and *Danzante* with James Thompson and the Eastman Wind Ensemble on Summit Records (2006).

DONALD HUNSBERGER

Donald Hunsberger is Conductor Emeritus of the Eastman Wind Ensemble, having served as its Music Director from 1965 to 2002. He also holds the title of Professor Emeritus of Conducting and Ensembles at the Eastman School of Music, where he served for many years as Chair of the Conducting and Ensembles Department.

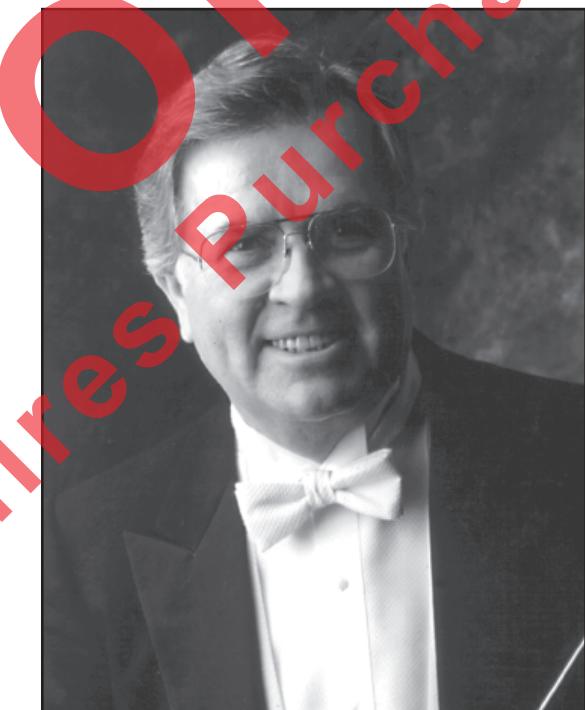
Under his leadership, the Eastman Wind Ensemble continued its development as an international performance model in the creation of numerous new works for the wind band, providing a prime example of contemporary performance techniques as demonstrated on numerous recordings on Sony Classics, CBS Masterworks, Mercury Records, DGG Records, Philips and Decca, among others. In 1987, his scores and recording of *Carnaval* (featuring Wynton Marsalis with the Eastman Wind Ensemble) were nominated for a Grammy Award in the Best Solo Performance with Orchestra. His most recent recording project with the EWE is a three-CD set (the Eastman Wind Ensemble at 50—DHWL 001 CD-WBP) celebrating its 50th anniversary. Under his direction, the EWE performed on six tours of Japan and Taiwan between 1990 and 2000 and one throughout Japan and Southeast Asia in 1978 for the Kambara Agency and the U.S. State Department.

In addition to performing over 100 premiere performances, Hunsberger had been involved in writing projects, including the books *The Wind Ensemble and Its Repertoire* (Alfred Publishing Co.), *The Art of Conducting* (with Roy Ernst, Random House), *The Emory Remington Warmup Studies* (Accura Music) and numerous articles published in educational journals. He is well known and recognized for his innovative scoring techniques for varying instrumentations of the contemporary wind band with numerous publications. His research into the history and development of scoring for wind bands in America has led to numerous articles in *WindWorks*, a journal for wind conductors, performers and composers.

He has been the recipient of numerous awards for research (Homespun America: the National Association for State and Local Historians), pedagogy (The Eastman Alumni Teaching Award, The Herbert Eisenhart Award; Wiley Housewright Fellow, Florida State University) and performance (the Crystal Award from the Asahi Broadcasting Company, Osaka, Japan; the Ehud Eziel Award, Jerusalem, Israel).

He is a past president of the College Band Directors National Association and has served as a member of the boards of CBDNA, the World Association of Symphonic Bands and Ensembles, and the Conductor's Guild. He currently serves as President of the Board of the Society for Chamber Music in Rochester.

In the orchestral world he has created and conducted performances of orchestral accompaniments to over 18 silent films with fifty orchestras including the National, San Francisco, Houston, Vancouver, Utah, Virginia, San Diego, Syracuse and North Carolina Symphony Orchestras, and the Rochester, Buffalo and Calgary Philharmonic Orchestras among others.



ARIA DELLA BATTAGLIA

Part I

Andrea Gabrieli

Edited by Mark Davis Scatterday

Musical score for 16 staves, measures 1-6. The score consists of 16 staves, each with a key signature of one flat (F#) and common time. Measures 1-6 show various rhythmic patterns and dynamics, primarily quarter notes and eighth notes.

1 2 3 4 5 6

Musical score for 16 staves, measures 7-12. The score continues with 16 staves and a key signature of one flat (F#). Measures 7-12 show more complex rhythmic patterns, including sixteenth-note figures and sustained notes.

7 8 9 10 11 12

14

A musical score page featuring ten staves of music. The staves are numbered 13 through 18 at the bottom. Measure numbers 13 through 17 are placed below the corresponding staves. Measure 18 is at the end of the page. The music consists of various notes and rests, primarily quarter and eighth notes, with some sixteenth-note patterns.

21

A musical score page featuring ten staves of music. The staves are numbered 19 through 24 at the bottom. Measure numbers 19 through 21 are placed below the corresponding staves. Measure 22 is at the end of the page. The music consists of various notes and rests, primarily quarter and eighth notes, with some sixteenth-note patterns.

Musical score page 8, featuring ten staves of music. Measures 25 through 30 are shown, with measure numbers at the bottom of each staff. The music consists of various notes and rests, primarily quarter and eighth notes, with some sixteenth-note patterns. The key signature changes between measures, indicated by sharp and flat symbols.

25 26 27 28 29 30

Musical score page 8, featuring ten staves of music. Measures 31 through 36 are shown, with measure numbers at the bottom of each staff. The music continues with various note patterns. A large red watermark reading "Preview Legal Use Requires Purchase Only" is diagonally overlaid across the page. Measure 35 is highlighted with a small rectangular box above it.

31 32 33 34 35 36

Musical score page 37-42. The score consists of ten staves. Measures 37-41 show mostly rests. Measure 42 begins with a rhythmic pattern of eighth and sixteenth notes.

Musical score page 43-48. The score consists of ten staves. Measures 43-47 show mostly rests. Measure 48 begins with a rhythmic pattern of eighth and sixteenth notes.

Musical score page 10, featuring ten staves of music for a large ensemble. Measures 49 through 54 are shown. The score includes various clefs (G, F, bass) and key signatures. Measure 49 starts with a rest followed by eighth-note patterns. Measure 50 shows sixteenth-note patterns. Measure 51 begins with a bass line. Measure 52 features eighth-note chords. Measure 53 has eighth-note patterns. Measure 54 concludes with eighth-note patterns.

Musical score page 10, featuring ten staves of music for a large ensemble. Measures 55 through 60 are shown. The score includes various clefs (G, F, bass) and key signatures. Measure 55 starts with a bass line. Measure 56 shows eighth-note patterns. Measure 57 begins with a bass line. Measure 58 features eighth-note chords. Measure 59 has eighth-note patterns. Measure 60 concludes with eighth-note patterns.

62

Musical score page 62, featuring ten staves of music for a ten-part ensemble. The score includes ten staves, each with a different clef (G, F, C, bass) and key signature. Measure numbers 61 through 66 are indicated below the staves. A large red watermark reading "Preview Requires Purchase" is diagonally across the page.

61

62

63

64

65

66

Musical score pages 67 through 72, featuring ten staves of music for a ten-part ensemble. The score includes ten staves, each with a different clef (G, F, C, bass) and key signature. Measure numbers 67 through 72 are indicated below the staves. A large red watermark reading "Preview Requires Purchase" is diagonally across the page.

67

68

69

70

71

72

Musical score for orchestra, page 12, measures 73-78. The score consists of eight staves. Measures 73-77 show mostly sustained notes and quarter notes. Measure 78 begins with a half note followed by eighth-note patterns. The key signature is one flat, and the time signature is common time.

73 74 75 76 77 78

Musical score for orchestra, page 12, measures 79-84. The score consists of eight staves. Measures 79-83 show eighth-note patterns and sixteenth-note figures. Measure 84 is a blank measure. The key signature is one flat, and the time signature is common time.

79 80 81 82 83 84

A musical score page featuring ten staves of music. The staves are in common time and key signature of one flat. Measure 85: Bassoon 1 and 2 play eighth notes. Measure 86: Bassoon 1 and 2 play eighth notes. Measure 87: Bassoon 1 and 2 play eighth notes. Measure 88: Bassoon 1 and 2 play eighth notes. Measure 89: Bassoon 1 and 2 play eighth notes. Measure 90: Bassoon 1 and 2 play eighth notes.

A musical score page featuring ten staves of music. The staves are in common time and key signature of one flat. Measure 91: Bassoon 1 and 2 play eighth notes. Measure 92: Bassoon 1 and 2 play eighth notes. Measure 93: Bassoon 1 and 2 play eighth notes. Measure 94: Bassoon 1 and 2 play eighth notes. Measure 95: Bassoon 1 and 2 play eighth notes. Measure 96: Bassoon 1 and 2 play eighth notes. Measure 97: Bassoon 1 and 2 play eighth notes.

Musical score page 14, featuring six systems of music. The key signature is one flat. Measure 98: Bassoon 1 and 2 play eighth notes. Measure 99: Bassoon 1 and 2 play eighth notes. Measure 100: Bassoon 1 and 2 play eighth notes. Measure 101: Bassoon 1 and 2 play eighth notes. Measure 102: Bassoon 1 and 2 play eighth notes. Measure 103: Bassoon 1 and 2 play eighth notes.

98 99 100 101 102 103

Musical score page 14, featuring six systems of music. The key signature is one flat. Measure 104: Bassoon 1 and 2 play eighth notes. Measure 105: Bassoon 1 and 2 play eighth notes. Measure 106: Bassoon 1 and 2 play eighth notes. Measure 107: Bassoon 1 and 2 play eighth notes. Measure 108: Bassoon 1 and 2 play eighth notes. Measure 109: Bassoon 1 and 2 play eighth notes.

104 105 106 107 108 109

A musical score page featuring ten staves of music. Measures 110 through 115 are shown, each consisting of six measures. The music is primarily composed of eighth and sixteenth notes. Measure 110 starts with a rest followed by eighth notes. Measure 111 begins with a sixteenth note. Measure 112 features a sixteenth-note pattern. Measure 113 includes a bassoon solo. Measure 114 shows a return to the previous patterns. Measure 115 concludes with a sixteenth-note pattern.

118

A musical score page featuring ten staves of music. Measures 116 through 121 are shown, each consisting of six measures. Measure 116 begins with a sixteenth-note pattern. Measure 117 continues this pattern. Measure 118 introduces a bassoon solo. Measures 119 and 120 show a return to the previous patterns. Measure 121 concludes with a sixteenth-note pattern.

A musical score page featuring eight staves of music for a large ensemble. The staves are arranged in two groups of four. Measure 122 starts with a rest followed by eighth-note patterns. Measure 123 continues with eighth-note patterns. Measure 124 shows more complex rhythms. Measures 125 through 128 consist of sustained notes or rests. The key signature is one flat, and the time signature is common time.

122 123 124 125 126 127 128

A continuation of the musical score from page 16. The staves show various rhythmic patterns, including eighth and sixteenth notes. Measure 129 begins with a half note. Measures 130 and 131 feature eighth-note patterns. Measures 132 through 135 consist of sustained notes or rests. The key signature changes to no sharps or flats, and the time signature remains common time.

129 130 131 132 133 134 135

140

136 137 138 139 140 141 142

143 144 145 146 147 148 149

Part II

Musical score for Part II, measures 1 through 6. The score consists of eight staves, each with a key signature of one sharp (F#). Measure 1: All staves are silent. Measure 2: The first staff begins with a half note. Measures 3-6: The music becomes more active, featuring eighth-note patterns and sustained notes across the staves. Measure 6 concludes with a measure repeat sign.

1 2 3 4 5 6

Musical score for Part II, measures 7 through 12. The score continues with the same eight staves and key signature. Measure 7: The bass staff has a sustained note. Measures 8-12: The music continues with eighth-note patterns and sustained notes. Measure 12 concludes with a measure repeat sign.

7 8 9 10 11 12

A musical score page featuring eight staves of music. Measures 13 through 18 are shown, each consisting of four measures. The music is primarily composed of eighth-note patterns. Measure 13 starts with a sixteenth-note grace note followed by eighth notes. Measures 14 and 15 show eighth-note pairs. Measures 16 and 17 feature eighth-note chords. Measure 18 concludes with a single eighth note. The page is filled with a large red diagonal watermark reading "Preview Requires Purchase".

13 14 15 16 17 18

A musical score page featuring eight staves of music. Measures 19 through 24 are shown. Measure 21 is highlighted with a small box and labeled "21". Measures 19 and 20 consist of eighth-note pairs. Measure 21 features eighth-note chords. Measures 22 and 23 show eighth-note pairs. Measure 24 concludes with a single eighth note. The page is filled with a large red diagonal watermark reading "Legal Use Requires Purchase".

19 20 21 22 23 24

Musical score page 20, featuring ten staves of music for a large ensemble. Measures 25 through 30 are shown. The score includes various clefs (G, F, bass) and key signatures. Measure 25 starts with a rest followed by eighth-note patterns. Measure 26 features sixteenth-note patterns. Measure 27 includes eighth-note patterns and a dynamic marking. Measure 28 shows sixteenth-note patterns. Measure 29 includes eighth-note patterns. Measure 30 concludes with sixteenth-note patterns.

Musical score page 20, continuing from measure 31 to 36. The score consists of ten staves. Measures 31-35 show sixteenth-note patterns across the staves, with measure 35 ending on a rest. Measure 36 begins with a dynamic marking and continues the sixteenth-note patterns. A red diagonal watermark reading "Preview Use Requires Purchase Only" is overlaid across the page.

38



Musical score page 38, featuring ten staves of music for a ten-part ensemble. The score includes ten staves, each with a different clef (G, F, C, bass) and key signature. Measure numbers 37 through 42 are indicated below the staves. The music consists of various note heads and stems, with some measures containing rests.



Musical score pages 43 through 48, featuring ten staves of music for a ten-part ensemble. The score includes ten staves, each with a different clef (G, F, C, bass) and key signature. Measure numbers 43 through 48 are indicated below the staves. The music consists of various note heads and stems, with some measures containing rests.

22

49

Musical score for orchestra, page 22, measures 49-54. The score consists of ten staves. Measures 49-53 are mostly rests. Measure 54 begins with a dynamic of $\text{f} \cdot$ followed by eighth-note patterns in the lower voices.

59

Musical score for orchestra, page 22, measures 55-60. The score consists of ten staves. Measures 55-58 show eighth-note patterns in the lower voices. Measure 59 begins with a dynamic of $\text{f} \cdot$ followed by eighth-note patterns in the lower voices. Measure 60 concludes with a dynamic of $\text{f} \cdot$.

29639S

A musical score page featuring six systems of music. The top system contains measures 61 through 66. Measures 61-64 show various rhythmic patterns across multiple staves, primarily consisting of eighth and sixteenth notes. Measures 65 and 66 are mostly blank, with only a few notes appearing in the lower staves.

61 62 63 64 65 66

A musical score page featuring six systems of music. The top system contains measures 67 through 72. Measures 67-70 show complex rhythmic patterns with many sixteenth-note figures. Measures 71 and 72 are mostly blank, with only a few notes appearing in the lower staves.

67 68 69 70 71 72

A musical score page featuring eight staves of music for a large ensemble. The staves are in common time and key signature. Measure 73 starts with a rest followed by eighth-note patterns. Measures 74-77 show more complex eighth-note patterns with some sixteenth-note figures. Measure 78 concludes with eighth-note patterns. The page is numbered 24 at the top left and 73 above the staff.

73 74 75 76 77 78

A continuation of the musical score from page 24. It features eight staves of music for a large ensemble, continuing the eighth-note patterns established in the previous measures. The page is numbered 24 at the top left and 79 above the staff.

79 80 81 82 83 84

A musical score page featuring ten staves of music for a large ensemble. Measures 85 through 90 are shown. Measure 85 consists of mostly rests. Measures 86 and 87 feature eighth-note patterns. Measures 88 and 89 show sixteenth-note patterns. Measure 90 concludes with eighth-note patterns. The page is filled with a large, diagonal red watermark reading "Preview Use Requires Purchase".

94

A continuation of the musical score from page 25. Measures 91 through 96 are shown. Measure 91 begins with a half note followed by eighth-note patterns. Measures 92 and 93 continue with eighth-note patterns. Measure 94 starts with a half note. Measures 95 and 96 conclude with eighth-note patterns. The page is filled with a large, diagonal red watermark reading "Preview Use Requires Purchase".

A musical score page featuring a grid of ten staves. The top six staves show continuous musical notation from measure 97 to 102. Measures 97, 98, and 99 consist of eighth-note patterns primarily in the upper voices. Measure 100 introduces a melodic line in the bass staff with eighth-note patterns. Measures 101 and 102 continue the established patterns. The bottom four staves are blank throughout the entire section.

97 98 99 100 101 102

104

A continuation of the musical score from measure 104. The top six staves begin with a rest in measure 104, followed by eighth-note patterns in measures 105 and 106. Measure 107 features a melodic line in the bass staff. The bottom four staves remain blank. A preview section for measures 103 through 106 is shown above the main staff grouping, with measure 103 starting with a rest and measure 104 continuing the eighth-note patterns.

103 104 105 106 107 108

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113



Musical score page 27, system 113. The score consists of ten staves. Measures 109 through 114 are shown. Measure 109: Bassoon 1 and Bassoon 2 play eighth notes. Measure 110: Bassoon 1 and Bassoon 2 play eighth notes. Measure 111: Bassoon 1 and Bassoon 2 play eighth notes. Measure 112: Bassoon 1 and Bassoon 2 play eighth notes. Measure 113: Bassoon 1 and Bassoon 2 play eighth notes. Measure 114: Bassoon 1 and Bassoon 2 play eighth notes.

109 110 111 112 113 114



Musical score page 27, systems 115 through 120. The score consists of ten staves. Measures 115 through 120 are shown. Measures 115-120: All ten staves are silent.

115 116 117 118 119 120

122

121 122 123 124 125 126

130

127 128 129 130 131 132

Musical score for orchestra, featuring ten staves of music. Measures 133-138 are shown. The score includes ten staves of music, with measures 133-138 containing actual musical notation. Measure 133 starts with a rest followed by eighth-note patterns. Measure 134 continues with eighth-note patterns. Measure 135 shows more complex eighth-note patterns. Measure 136 begins with a rest. Measure 137 contains eighth-note patterns. Measure 138 concludes with eighth-note patterns.

133

134

135

136

137

138

Musical score for orchestra, featuring ten staves of music. Measures 139-144 are shown. The score includes ten staves of music, with measures 139-144 containing actual musical notation. Measure 139 starts with a rest followed by eighth-note patterns. Measure 140 continues with eighth-note patterns. Measure 141 shows more complex eighth-note patterns. Measure 142 begins with a rest. Measure 143 contains eighth-note patterns. Measure 144 concludes with eighth-note patterns.

141

139

140

141

142

143

144

29639S

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A musical score page featuring ten staves of music. The staves are numbered 145 through 150 at the bottom. The music consists primarily of eighth-note patterns, with some sixteenth-note figures and rests. The key signature is one flat, and the time signature is common time.

151



A musical score page featuring ten staves of music. The staves are numbered 151 through 156 at the bottom. The music includes eighth-note patterns and sixteenth-note figures. The key signature changes to no sharps or flats, and the time signature changes to 6/8 for the later staves.

29639S

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161



Musical score page 161. The score consists of ten staves. Measures 157 through 160 show various rhythmic patterns, mostly eighth and sixteenth notes. Measure 161 begins with a measure of rests followed by measures of eighth and sixteenth note patterns. Measure 162 ends with a single eighth note. The key signature is one flat throughout.

157 158 159 160 161 162



Musical score pages 163 through 169. The score continues with ten staves. Measures 163-167 feature eighth note patterns. Measures 168-169 consist entirely of rests. The key signature remains one flat.

163 164 165 166 167 168 169



A musical score page featuring ten staves of music. The music consists primarily of eighth-note patterns. Measures 170 through 176 are shown, followed by a blank section of ten empty staves.

170 171 172 173 174 175 176

181



A continuation of the musical score from page 32. It features ten staves of music, mostly eighth notes, continuing from measure 177 to 182. Measure 181 is highlighted with a small rectangular box above it.

177 178 179 180 181 182

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185

A musical score page featuring ten staves of music. The top five staves begin with quarter notes, while the bottom five staves begin with eighth notes. Measure numbers 183 through 188 are printed below the staves. A large red watermark reading "Preview Requires Purchase" is diagonally across the page.

183 184 185 186 187 188

193

A musical score page featuring ten staves of music. The staves are primarily filled with eighth-note patterns. Measure numbers 189 through 194 are printed below the staves. A large red watermark reading "Preview Requires Purchase" is diagonally across the page.

189 190 191 192 193 194

A musical score page featuring ten staves of music for a large ensemble. The staves are arranged in two groups of five. Measures 195 through 200 are shown, with measure numbers at the bottom of each staff. The music consists primarily of eighth and sixteenth note patterns.

195 196 197 198 199 200

A continuation of the musical score from page 34, starting at measure 201. The ten staves are arranged in two groups of five. Measures 201 through 206 are shown, with measure numbers at the bottom of each staff. The music features more complex rhythmic patterns, including sixteenth-note figures and sustained notes.

201 202 203 204 205 206

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